

The NEW YORK **CLIPPER**

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

NOVEMBER 7, 1917

PRICE TEN CENTS



THE NATIONAL THEATRICAL WEEKLY

JAMES V. (JIMMIE) MONACO

the well known composer, and who is responsible for the following great successes: "YOU MADE ME LOVE YOU," "ROW, ROW, ROW," "WHAT DID YOU WANT TO MAKE THOSE EYES AT ME FOR," "YOU'RE A DOG GONE DANGEROUS GIRL," "PIGEON WALK," "IF WE CAN'T BE THE SAME OLD SWEETHEARTS," "MR. DREAM MAN," "DANCING AROUND," "I'M CRYING JUST FOR YOU," "I MISS YOU MOST OF ALL" and dozens of others, desires us to announce to his thousands of friends in the Profession, that he has signed a contract to write exclusively for us and will be very happy to see them at our professional department. His first contribution to our catalog is a batch of three songs, a trio of the best numbers it has ever been our good fortune to publish; each and every one of them different, in fact many an act could use all three one after the other and they would not conflict—one of the best routines ever introduced.

AFTER A THOUSAND YEARS

'Twas a thousand years ago we met, I know,
Where the tropic breezes blow, I loved you so.
Do you still recall the past when last we met?
It seems like a dream that I can't forget.

CHORUS.

Back where those Egyptians used to carve inscriptions
There, up on the temple wall,
Long ago I found you, roses all around you.
Then I heard you call, by the moonlight
We were oriental, sweethearts sentimental.
Till we had to part in tears.
But love lives of forever, here we are together
After a thousand years.

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in its original form and tempo, AN ORIENTAL BALLAD of majestic quality, the refrain of which rises and rises until you reach a great big climax that can't help but raise your audience to the highest pitch of enthusiasm; in just a little quicker tempo, it can be used as an oriental novelty number especially as a double. In the lyric, ALFRED DUBIN has just outdone himself and only emphasizes again what a master of his art he really is.

I'M GOING TO FOLLOW THE BOYS

Girls. Girls!! Girls!!! This was built to order for you. If ever there was a number full of "Pep," "Snap" and "Ginger," this is IT with a capital "I." When MONACO wrote "WHAT ARE YOU MAKING THOSE EYES, etc.," everybody said "what a wonderful melody," and that it would be a long time before he'd strike another like it. He fooled them, for in this he not alone has one just as good, but a 100 per cent. better. The lyric by Howard Rogers has some wonderful punch lines—lots more choruses.

I've always had a lot of boys around me—
Wherever boys were that's the place you found me.
Now I'm lonesome most every night,
There's not a single fellow in sight.
I miss the smiles of Billie, Jack and Harry,
And Percy was a dear.
I never felt so blue, but I know what to do—
I've got a great idea.

CHORUS.

I'm goin' to follow the boys over there—
Anywhere, I don't care.
I'm just dyin' for one little dance.
But all my dancing partners are "Somewhere in France."
I never nursed anyone I'll admit,
But I'm strong to do my bit,
And if one little kiss or more
Can help them win the war,
Why, I'm goin' to follow the boys.

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THE DREAM OF A SOLDIER BOY

Over the foam, far away from his home,
A soldier was facing the foe.
One night he lay a-dreaming
Beneath the stars aglow.
When he woke by the dawn's early light—
Then he told of his dream in the night.

CHORUS.

All the nations were kind to each other
Every law was a golden rule—
Every mother and son were together that day
And every gun was laid away.
Every soldier was back with his sweetheart,
All the world seemed to smile with joy—
And God turned the trenches to gardens again—
That's the dream of a soldier boy.

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Up to now all war songs have been either a 2/4 or 4/4 march number. Here's one, both as to words and music, that is built on altogether different lines. The melody is a fascinating sympathetic waltz, flowing as smoothly as oil, with a range (JUST ONE OCTAVE), that makes it easy for any one to sing. The story by ALFRED DUBIN is undoubtedly the strongest this clever author has ever written, the combination of both making a magnificent creation, and has that "something" which is bound to make a very strong appeal to the millions of homes all over the world that have been touched, by one or more of their loved ones having gone to the front.

M. WITMARK & SONS

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1562 Broadway, NEXT TO PALACE THEATRE

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VOLUME LXV—No. 40
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FIVE THOUSAND THEATRE FOLK BUY \$20,000,000 BONDS

Managers, Agents, Actors, Stage Hands All Join in Dollar Drive Against the Kaiser, by Purchasing Uncle Sam's Liberty Issue; Noted Names on List.

Although complete figures are not yet obtainable, it is estimated that more than five thousand persons engaged in the various branches of the theatrical profession have subscribed to the second Liberty Bond issue. The amount of their subscriptions is thought to be about \$20,000,000.

The campaign which recently closed brought out the fact that actors are patriotic to a marked degree, and it is doubtful if any other class of workers made such a splendid showing.

John L. Golden, chairman of the Theatre War League, organized the entire profession in a thoroughly systematic and business-like manner, and to his untiring efforts much of the good work done is due. During the drive he threw all other work aside, and arranged for speakers, handled publicity, and kept continually after all managers and players.

The following list of names, although by no means complete, contains the names of many who subscribed to the loan. This list covers all branches of the profession—Managers, actors, stage hands, publicity men, and motion picture people. Large as it is, it represents but a small percentage of those who have loyally subscribed.

John Drew, DeWolf Hopper, William Gillette, David Warfield, Douglas Fairbanks, Raymond Hitchcock, Thomas A. Wise, Maclyn Arbuckle, William Collier, Frank Daniels, William Courtenay, Jefferson De Angeles, William Farnum, Donald Brian, Julia Sanderson, Anne Murdock, Louis Mann, Roscoe Arbuckle, Victor Moore, Digby Bell, Herbert Brenon, Julian Mitchell, Ernest Truax, R. H. Burnside, Joseph Santley, Donald McDonald, James Montgomery, S. L. Rothapfel, Salisbury Field, Raymond Hubbell, Max Dreyfus, Jerome D. Kern, John Taintor Foote, Joseph Grismer, Frank Jones, Madge Brown, Sam Forrest, Mary Ryan, Chauncey Olcott, Patricia Collinge, T. E. Powers, Virginia Harned Courtenay, William Fox, Rupert Hughes, John W. Dean, Billie Burke's daughter, Charles N. Grant, Forrest Winant, Louise Rutter, Lucy Cotton, Ruth Chester, William E. Meehan, Edward E. Cooke, Edward Abeles, A. L. Erlanger, Marc Klaw, Daniel Frohman, Winchell Smith, John L. Golden, Alf Hayman, George C. Tyler, Charles B. Dillingham, Sam Harris, Edgar Selwyn, A. H. Woods, Florenz Ziegfeld, Jr., Lee Shubert, Mrs. Henry B. Harris, Arthur Hopkins.

E. S. Albee, Martin Beck, William A. Brady, Joseph Weber, Augustus Thomas, Bayard Veiller, Henry Dazian, John D. Williams, Madison Corey, Joseph Ritter, Percy Williams, James Forbes, John Hazard, Frank Craven, George Hobart, George McManus, Philip Ruxton, Milton Sills, Henry Clay Miner, Harry Harwood, Hamilton Revelle, George Broadhurst, Oswald Yerke, James T. Powers, Mark Lusscher, Ray Comstock, Otto Kruger, Barney Bernard, Mabel Taliaferro, Frank McGinn, Ralph Morgan, Jessie Glenden-

ning, Helen Collier, Mabel Bert, Barry McCormack, George A. Kingsbury, William Foran, Joseph Huntley, Edgar Nelson, Philip Bishop, Dorothy Betts, Margaret Boland, Al Sincoff, Frank McCoy, Edward Mettler, Everett Annet, George Frieberger, Thomas Findlay, Edwin L. Hoff, Arnold Wolford, John Findlay, Scott R. Hay, Edward Kidder, Alice Brown, Charles Murray, Frederic House, Grant Stewart, Charles Wills, Tom Windham, D. M. Kaufman, J. J. Mara, Lester Chambers, Katherine Nelson, Paul Scott, Harry M. Smith, Arthur Cunningham, Frederic Hallen, Frank Burbeck, Margaret Dwight, Henry Lewis, William Adruick, Lisle Leigh, J. B. Foley, Faston Palmer, Harry Sharrock, Robert Tabor, Frank Byron, Rowland Buckstone, Maurice Schlenger, J. W. Jacobs, Jane Cochrane Baxter, Adelaide Roattino, Bessie Lee Lestina, Clifford Dempsey, Alice Wilson, Arthur Lane, Norman Lane, Grant Mitchell, Clara Dora De Leon, Connie Breton, Laura Atwood, Ellen Peterkin Mares, Mrs. F. G. Deshon, William Eville, John J. Daly, Henry Stafford, Olive Thorne, Forrest Robinson, Lillian Collins, Roi Cooper Megrue, E. H. Levan, Michael Young, Aaron Eschleman, Philip S. Olt, Julius Stewart, Laura Ruth Bosworth.

Avery Hopwood, Harry Barefoot, Richard Bosch, Louis Campbell Stone, Harry Edmonds, Marcelle Rousillon, Marguerite Golmore, John Bach, Henry Schwahie, Helen Weatherbee, Jessie Ralph, Charles Kenner, J. D. Shaw, Helen Spring, Max Wollier, Charles Groll, Michael Saxe, Priestly Morrison, Macy Harlan, Scott Cooper, Henry Walter, Wilbur Whitehead, John Loeffler, J. H. Livingston, Jr., Harry Allen, George Van Cleve, William Schmidt, C. A. DeLima, Ernest Glendinning, Joseph L. Ryan, Thomas Gray, Billy Gould, Walter Floyd, N. E. Nichols, Holland Dixon, W. C. Holden, George Sidney, Harvey Knowles, Dan Ferguson, W. J. Cherry, James J. Corbett, Eugene Kealey Allen, Leo Frank, J. C. Yorke, J. Dewey Richards, George F. Moore, Arthur Levy, James K. Collins, Harry Smith, Lew Golder, James B. Carson, Wellington Cross, Robert Rowe, Edward Jose, George S. Kaufmann, Louis Stern, John Gleason, Henry P. Dickson, W. W. Young, Charles Mercer D. M. Allen.

Felix Adler, Carroll Fleming, H. L. Davidson, Leon J. Bamberger, Edward Dillon, C. L. Gallagher, George Appleton, M. J. Faust, Fred Gage, Ezra B. Eddy, John White, James Montgomery, Max Moore, Julian Rose, Harry Humphreys, Charles Goodrich, Samuel Reed, Alice Hastings, Samuel Lowenworth, P. E. McCoy, Walter Colligan, Jason Robard, Albert Strassman, Charles Reeves, Jacob Mandel, Sam Saltzman, Thomas Benedict, Reginald Mason, Frank Mills, R. H. Ober, W. E. Lewis, Ogden Crane, Henry Mortimer, Dorothy Dahl, George D. Baker, Milton Sills, Alen Atwater, Clifford Dempsey, Francisco Redding, Walter J.

(Continued on page 4.)

CLEVELAND SEES "THE KING"

CLEVELAND, O., Nov. 5.—At the Euclid Avenue Opera House tonight Cohan and Harris presented Leo Ditrichstein in "The King" ("Le Roi"), a comedy by G. A. de Caillavet, Robert de Flers and Emmanuel Arene. This was the first American performance of the play. The company includes Fritz Williams, Ben Johnson, Walter Howe, John Bedouin, A. G. Andrews, Phillips Tead, Earl Mitchell, Wm. H. Powell, Almiro Leone, Wm. Ricciardi, Louis Mountjoy, Gastoni Pollari, Dorothy Mortimer, Betty Callish, Ruth Kuerth, Cora Witherspoon, Pauline Smith and Miriam Doyle.

TO MAKE EXHIBITION FLIGHTS

Donald MacDonald, a member of the French Aviation Corps, on furlough in this country, will give several exhibition flights at a park near Albany, under the management of Harry Reiners. No exact location or time has been set as yet. MacDonald will be in this country until April first, when his leave expires.

Last Monday he flew from New York to Albany, with Reiners as passenger, in order to find a location for the exhibition. MacDonald is an American, having gone to France in the beginning of the war.

MRS. CARTER LOSES SUIT

CHICAGO, Nov. 3.—The Appellate Court today affirmed the finding of the Municipal Court in which an attachment for \$6,075 was obtained against Mrs. Caroline L. D. Payne (Mrs. Leslie Carter) by the former law firm of Levy, Turrell and Davenish. The attachment was allowed by the lower court on a claim for fees and money advanced to Mrs. Carter in the prosecution of her suit to establish her claim to a one-half interest in the "DuBarry" film produced some years ago.

SPEIGELS PICK "FRILLS" CAST

Max and Eddie Spiegel have announced the following cast for the "Furs and Frills" company opening in Syracuse Thanksgiving Day:

Ernest Torrence, Harriet Burt, Fern Rogers, Beth Smalley, Fletcher Norton, Billy Rhoades, Benny Wells and Harvey Miller. A chorus of thirty girls will be carried. Lew Morton will manage the show and George "Alabama" Florida will do the advance work.

ACTOR HELD AS THIEF

CINCINNATI, Ohio, Nov. 3.—Harry Wilkens, nineteen, and an actor, told the court he was the victim of circumstances when he was arrested for stealing an overcoat. He said he had been left stranded by a bankrupt stock company. This is his second arrest recently—the first time he said he was hungry, when arrested for taking a watch.

STEEPLECHASE SETTLES SUIT

The suit of Fanny Kolopsky against the Atlantic Amusement Company, owners of Steeplechase Park, which was to come up for trial in the Supreme Court this week, has been settled out of court. Miss Kolopsky had injured herself while riding on one of the attractions.

MABEL VANN GETS DIVORCE

ST. PAUL, Minn., Nov. 3.—Mabel Vann, the actress, was granted a petition for divorce from Romaine Feilding, the moving picture star. She has been granted the right to use her maiden name, Mabel Van Valkenberg.

'OVER THERE' SOLD FOR \$25,000

LEO FEIST, INC., BUYS SONG

"Over There," George M. Cohan's war song hit, a number written in less than half an hour and which, in four months has been sung the country over, and of which over half a million copies have been disposed of was sold this week to Leo Feist, Inc., for \$25,000.

The song, written in a moment of leisure by Cohan, was published by the William Jerome Music Corp., a company founded a little over a year ago by Cohan and in which he is still interested.

"Over There," was issued in the usual course of business, and was shown to professional singers. A few introduced it in vaudeville theatres where it was received with the greatest enthusiasm and was immediately afterward taken up by hundreds of the best known singers. Newspapers and magazines devoted columns to it, and, in less than two months, it became the outstanding hit of the entire country.

The purchase price, the largest ever paid for a song in the history of music publishing, gives some idea as to the enormous earning power of a successful popular writer. At the price of \$25,000 Cohan receives \$164 for each note of his composition, a sum which dwarfs into insignificance the amounts paid for the writings of the great masters.

Even in the present age when the great operatic composers are receiving large amounts for their work, their earnings are meagre in comparison with the amount which Cohan will receive for his song. In addition to the \$25,000 which he received from the outright sale to the Feist concern, he will also draw the usual royalties on the half million sale made by the Jerome Company in addition to his share of the profits from the business.

The publication rights of a recent Puccini opera, a work upon which the great Italian composer labored for nearly a year were offered to several New York publishers for \$15,000, a fraction of the sum which Cohan will get from his popular number.

"Over There" marks Cohan's re-entry into the field of popular song writing, after an absence of several years, during which time he has devoted his energy to the writing of plays, and an occasional revue. His early efforts in the song writing field, while very successful, fall far short of his latest effort, and it is doubtful if upon any dozen of his previous successes, he received the amount of money which will be earned by "Over There."

It is estimated that the Feist house will have to dispose of one and one-half million copies of the song to make a profit on the investment, as a big advertising campaign, costing several thousands of dollars will be launched immediately to give the song the widest possible circulation.

TREASURER WINS DIVORCE

CINCINNATI, Ohio, Nov. 1.—Paul Hillman, treasurer of the Lyric Theatre, was granted a decree of absolute divorce last week by Judge Tracy, of Covington, Ky.

NEW OPERA CO. WILL PRESENT GERMAN AIRS

LIKES MUSIC OF FOE

The new Commonwealth Opera Company, of which John Philip Sousa is president, will not follow the example of the Metropolitan Opera House and exclude German opera from its repertoire, according to a statement made by W. G. Stewart, organizer and director of the company.

Mr. Stewart, in making this announcement, said:

"While I have no doubt that Otto Kahn has excellent reasons for his move, I do not think that patriotism demands any such expression. The German operas which are popular with the people here have been adopted by America, and are really American, just as American as an alien who takes out papers. America is not a geographical area, but an ideal, and because the writer of a piece of music happened to have been born in another geographical area does not make his music hostile.

"Music is international, and I believe it is the force which will in time bind all the nations together. Music is the soul of the individual artist speaking to all nations. It is the one universal language. Great music is of all times and places.

"Those persons whose patriotism demands such suppressions should logically demand the removal from our language of all words of German origin. This would deplete our dictionary by about half. Most of our surgery would have to stop, also, for it is largely of German origin.

"I am for America first, last, and always. I am an American in a very strict sense, for all my ancestors have been in this country since the time of the Indians. So I cannot be accused of Pro-Germanism. But I think music is beyond the boundaries of nations, and I cannot see any reason for excluding any opera by a composer who happened to be born in Germany."

The company which he represents expects to open later in the winter. A meeting of directors is to be held tomorrow, at which the founders will be present. Complete plans for the season will then be decided.

A novelty in the way of advertisements is planned for the first season, whereby dancers will appear between the acts, in pieces characteristic of the opera being performed. Thus, when "The Mikado" is done, Japanese numbers will be given. Several ballet dancers of international reputation have been signed, but their names have not been given out to date.

Among the first of the Founders, who have contributed over one hundred dollars to the formation of the organization, are Lady Mary Stuart MacKenzie, Raymond Hubbell, Mrs. Van Norden Wykes, and Harrison Shelley. Other names will be published from time to time.

FRISCO TO HAVE NEW THEATRE

SAN FRANCISCO, Nov. 3.—A \$200,000 theatre is to be built in Richmond, the residence district in this city. A company was incorporated this week for the purpose of erecting the new house, which will be in keeping with the high class neighborhood in which it will be situated. The policy to be followed has not been made public.

FILM AGENT FINED

CINCINNATI, Ohio, Nov. 2.—Roy Haines, a picture agent, was charged by Joseph Berning, with failure to remove certain censored parts of a moving picture as ordered by the Ohio Board of Censors. He was fined \$25 and costs. Judge Alexander suspended \$15 of the fine with a warning.

PARK TO HAVE CONCERTS

Spanish concerts will be held every Sunday night during the run of "The Land of Joy" at the Park Theatre. The first will be next Sunday, and the dancers and singers of the operetta will appear.

COURT POSTPONES FROHMAN SUIT

The long drawn out suit of The Frohman Amusement Company against Albert Blinkhorn to collect \$2,801.70 as their share of the feature films, "In Gayde's Honor," "The Fairy and the Waif" and "The Builder of Brigades," which has been trailing through the courts for the past two years has been again aired when the defendant gained another postponement upon execution of judgment. Blinkhorn, it is alleged, sold these pictures in England while he was acting as the Frohman foreign agent and failed to turn over all the money due them. The Frohman company won the suit originally and previous to this first judgment had Blinkhorn arrested but the case was appealed.

DANCER SERIOUSLY BURNED

Lodya Brodinova, a dancer, and her mother, were badly burned Tuesday in their room in a West Eightieth street boarding house. The dancer, in a serious condition, was removed to the Knickerbocker Hospital. Her mother was attended at home, but later joined her daughter at the hospital. Miss Brodinova met with the accident through the ballet dress, which she had put on to rehearse before some friends, catching fire from a gas heater in the room. In a moment she was ablaze and her mother, in attempting to smother the flames, was burnt about the hands and arms.

STRAND OWNERS SUE

The Michael H. Mark Realty Company, owners of the Strand Theatre, has brought a suit in the Supreme Court against Arthur J. Hirsch and the Major Amusement Company, owners of the Harlem Strand Theatre, a moving picture house in West 125th Street, to enjoin them from using the name "Strand" in any form whatever. They also demand an accounting of all the receipts.

GET "LOVE O' MIKE" RIGHTS

Leffler and Bratton have just acquired the rights to "Love o' Mike" for the entire United States, excepting Boston, where the No. 1 company is playing. As a result, a No. 2 company has been got into shape and opened at the Armory Theatre, Binghamton, last Saturday night. It will play up through New England and then is likely to go West and South.

CIRCUS CASE APPEALED

ALBANY, N. Y., Nov. 2.—Beulah Griswold, of Schenectady, has taken to the Court of Appeals here her suit against Ringling Brothers' Circus. She asks \$10,000, which she claims is due her for injuries incurred in May, 1910, when she was pushed off her seat during a fire in the tent. The lower courts had decided against her.

MIXES PUBLICITY AND BUSINESS

CINCINNATI, Ohio, Nov. 2.—I. Libson, manager of the Walnut, Family and Strand theatres, secured a lot of publicity and solved the penny shortage problem here last week, when he offered to pay newsboys a premium of five cents on every ninety-five pennies—ninety-five for \$1.

MGR. LAWFORD LEAVES SHARON

SHARON, Pa., Nov. 3.—C. W. Lawford, for the last three seasons resident manager of the Morgan Grand, this city, has resigned from that position and will leave for other fields after taking a short vacation.

FRED STOCK'S BABY DIES

PEORIA, Ill., Nov. 5.—Galen August Stock, nine months old son of Fred A. Stock, a member of Gay's Entertainers, died recently in this city from cerebrospinal meningitis.

"POM POM" GOING BIG

LITTLE ROCK, Nov. 3.—"Pom Pom," with Mitzi Hajos, played to \$3,000 here for the matinee and night performances. It has been well received everywhere.

FILM AD CONVENTION SET

CINCINNATI, Ohio, Nov. 2.—The Advertising Film Producers Association of the Associated Advertising Clubs of the World will hold their annual convention in Cincinnati, Nov. 23 and 24.

FIVE THOUSAND THEATRE FOLK BUY LIBERTY BONDS

(Continued from page 3)

Moore, Harry de Dio, Effie M. Smith, Nora Jane Yalto, McMahon and Dee, Liela Von Holk, Elsie Pilcer, William Wadsworth, Eddie Fredericks, R. Reano, Dorothy Chesmond, Arthur T. Ernest, Frank W. Kitchen, George Harvey Russell, Ruth Wheeler, Harland Dixon, Abigail Marshall, George Dory Hart, Thomas Walsh, Sidney R. Ellis, Dudley Douglas, Florence A. Brennan, Bertine Robinson, Sac Stewart, Frank Howie, Mrs. Arthur Lane Frank Sylvester, Vincent De Leon, Ted Breton.

Loney Haskell, W. H. Cook, Harry Conor, Samuel Wallack, Irving Shannon, John S. Wale, Frank Rose, Frederick Burton, Francis Kabil, Marie Stoddard, Charles Howell, Joseph Williams, William Bitner, Edgar Hoover, Catherine Tyndals Dryer, Add Newberger, Bessie Leonard, Jane Huntley, Rachel Carruthers, El Rae Sisters, Rose Gaylor, Ethelyn B. DeFoe, Lydia Griffith, Edward Wade, Walter Coyle, Marie Nordstrom Dixey, Sam Shannon, Joseph Edelstein, Elina Tropp, S. F. Shaw, John J. Cassidy, Louis Birnbaum, Anshel Schorr, Katherine Juvelier, Sigmond Weinstrub, Elias Rothstein, Leon Blank, Lena Blank, Charles Weinblatt, Julius McVicker, Mrs. Frank Conroy, Louis Mintz, John Loeffler, Fanny Usher, James Barry, Elsie Janis, Alexandra Clark, Helen Leslie Bates, Mrs. C. S. Patterson, W. S. Hastings, L. G. Beer, James Mayares, Lydia Scott, Harry Gilman, Arthur Ailsworth, Ethel Doo Fre Houston, C. E. Mershon, Charles Althoff, Lotta Burke Finley, The Four Valdares, Mattie Ferguson, Alfred C. Fisher.

Marguerite Clark, Dorothy Smith, Ray McDonald, Bill Caress, John L. Clare, A. Orpington, Dorothy Reeves, Bob Ker Ben Ali, Joseph Miller, Sophie Fisher, Ed Allen, Bill Harding, Abdallah Ben Wenadi, Thomas Burns, H. C. McIntyre, Jr., Evans and Benton, Henry Mack, Saxone Morland, Will Chatterton, Phil Tonge, Charles A. Prince, John W. Dunne, Lola Merrill, Mark Fenton, Nellie Hoffman, Josephine Sherwood Hull, Jessie Laurens, Frank Harley, Claude Roode, Robert Hyman, Walter Strothman, J. Stievelet, J. Clevenger, W. E. Mills, J. C. Kellogg, J. Boghanoffs, Clara Williams, M. T. Corwin, E. J. Miller, A. C. Hartman, C. Worth, C. W. Grinn, M. McDonald, W. Carleton, C. Stephenson, J. H. Church, C. E. Snyder, J. Cochrane, R. Navarro, J. M. McHenry, Edith Alexandria, E. Walter Evand, Leslie Palmer, J. H. Lewis, Mignon McGibeny, Jack Edwards, Al Margolis, Fred High, W. H. Donaldson, Ferdinand Gottschalk, Tameo Kijiyama, Mrs. Ed C. Nutt, Harry Hilliard, Arthur Hurley, D. G. McSweeney, Ernest Evans, Eugenie Presbrey.

Hal Ford, Theodore Mitchell, Robert Kennedy, Kenneth Wendt, Edward S. Wendt, Edward Unitt, Henry McNamara, Florence Edney, Frank Lloyd, W. C. Foster, Robert Hutchinson, John A. Wisser, Ray Ward, John Norworth, Maurice Barry, Gertrude Rutland, Alice Chapman, Marie Vokes, Frank Jamison, Sam Tabor, Willis Franzerka, W. H. Harder, Ida Mülle, A. W. Windham, Harry Hadfield, Wallace Jackson, Rebecca Weintraub, Irving Goldsmith, Israel Teitelbaum, Beatrice Ingraham, Marion Shirley Hermann, Lorin Howard, George E. Mack, M. V. Elligen, Charles M. Stark, Deal Stewart, Virginia Pearson, Charles and Mary Bartling, J. Irving White, Louise Vance Cooke.

Gus Hill, Felix Risser, Dorothy Kipp Banks, Marian Kirby, Georgia Hudson, May Crumpton, Joy Ward Crumpton, Dalis Anderson, Henry Duggan, Alice Butler, Louise Burckhardt, Marie Zucker, Marian Hutchins, John J. Cassidy, Eva Patterson, Nellie Filmore, Marie Doro, Eugene Stuart, Lionel Adams, George Leon Moore, Florence Mack, Gladys Merritt, A. M. Grinalde, Gertrude Fowler, Mrs. T. C. Packard, Mrs. Brodie Patterson, Barry McCollum, Charlotte Bronnerman, Lillian Clair, Alexandra Leftwich, Mrs. S. A. McGuire, Mrs. George A. Schiller, Aline Morris, Theodore Friebus, Violet Moore, Bob Richmond, R. G. Germaine, Al. L. Eidler, Orpheum Theatre attaches, Julius Ives, Graham Vilesey, Albert H. Davis, Mary Davis, C. N. Ayton,

Arthur Holan, F. P. Bent, Florence Oakley, June Moore, William Stewart, A. P. Kage, Hill Hardy, Lillian Lee, F. W. Billings, Lee Paroni, Florence Aner, Karl Eckstrom, Edward Archer, Albert Hassan, Sidney Kellogg, M. V. Samuels, Mrs. R. V. Rossard.

Musical Walker, Denman Marley, Ralph Kellard, Mrs. Malcolm Fassett, Zella Sears, Roger Sincoff, Neva Saville, Queenie Vassar Cawthorne, Clara Thropp, Aline Lewis, Robert Lewis, Estelle Lovenberg, L. E. Conness, Jack Crowe, Marion Tarlton, Elizabeth Goddall, Walter Sanford, Brandon Peters, Arthur Angre, Ottokan Bartisk, Lew Brahame, Nelson Belmont, George Hartwell, D. L. Carter, Leitzel J. Migires, Jules Turnover, Mandel Jermon, William Rowland, Sol Schumacker, Benjamin Blank, Jacob Frank, Abraham Fishkind, Lester Crawford, George Herman, Fannie DuPree, Willie Zimmerman, Claude Usher, May Galyer, Josephine Janis, William Norton, Ruth Bouccault, C. S. Patterson, Al. Smythe, M. C. Mullane, M. Finnerty, Frank Gilmore, Roland B. Hennessey, Frances Rapp, Beulah Livingston, Alice Martin, Mrs. Felix Morris, Adelaide Prince, Robert Summons, Rose Prevost, Antonio Moreno, Society of American Magicians, Karl Hartberg, Mark Robbins, Herbert Ward, Cover M. Wisser, Estelle Work, Eddie Norworth, Ethel Warde, William R. Sill, Mason Goode, Alice Martin, Julia Carlisle, George R. Beebe, Edith Butterfield, Clay Lambert, Lester Loneragan, Joseph Brennan, Elizabeth LeRoy, Victoria Montgomery, Jennie Goldstein, Max Babel, Lupin Solis, Frederic H. Parker, John Hastings, Katherine Powell, Maida Craigin, E. W. Risley, Frank Thomas, John Robb, Sheldon Lewis, Florence Huntington, Blanche McKee, Katherine Vance Cooke.

Jules Vance Cooke, Vera Ogden, Walter Lewis, Marie Stross, Susanne Wilson, Charlotte Munroe, Charles Crumpton, Jessamone Childs, Joseph Cawthorne, John McKee, Claus Bogel, Ada Humbert, J. W. Jacobs, Jules Berger, Normann Hackett, Edwin Holt, Malcolm Morley, Marguerite Fawcett, Janet Cline, Yvonne Jarrett, John Clausen, W. E. Lambert, Paulina French, John Sainpolis, T. C. Packard, Howard Wasserman, Florence Gerald, Alfred Bronnerman, Russell Simpson, Selma Hall, S. A. McGuire, Paulina C. S. Hoffmann, Florence Short, Louise Pillose, Desmond Gallagher, Anna Reeder, Rosie Green, Helena Bilwin, Florence Malone, Stephen Davis, Audrey Esposit, Wil Mahoning, H. V. Nickmare, Frances Laudy, Helen Carew, Lach Taylor, Udella Patterson, Josephine Biffy, Jessie Stevens, W. B. Hene, Charles T. Spencer, Eva Davenport, Walter Hawley, Verda Shelberg, J. E. Dodson, Nora Kellogg, Arthur Hendon, Winifred Fraser, A. E. Beckel, Lucille Lloyd, Lela Payne, Romaine Callendar, May Nandam, John Emerson, N. L. Mannheim, John Deane, E. E. Long, Mrs. Robert E. Neff, Vilna Neff, George Ulen, Adelaide Lovenberg, Robert Baker, George Hamlin, Samul Roberts, Katherine Wanda.

Frank Keenan, Violet Fuller, Leona Bradley, Mrs. O. Bartisk, Mrs. H. C. McIntyre, Alfred Lyne, Joseph Cassimir, Danny McBride, Helen Migires, James Spriggs, John Tripp, Frank Anderson, Paul Miner, Shorty Maynard, Doc Elliot, L. Orpington, Thomas Douglas, Mildred Douglas, Albert Angstead, Joseph Lewis, Art Harding, J. S. Slater, Frank Burnett, Earl Bernard, Maude Gilbert, Joseph Brady, Nat Burgess, May Bertonne, George Laurelton, Marie Marble, Frank Otten, Katherine Emmett, Frank Barclay, Roby Collins, Olga Westley, Bryce Hawthorn, Julius Marks, Ned Sparks, Irving Cobb, Ed Dohrman, J. Rourke, E. T. Jarvis, F. G. Cole, C. Horne, R. J. Reinhardt, W. G. Bedinghaus, R. J. Ortmann, W. J. Paige, C. F. Ehrhik, E. J. Allen, J. E. Staffan, C. Gallin, C. E. Kline, J. W. Coleman, C. V. Walker, J. P. Fedders, T. J. Dougan, E. Frisch, Lillian McHenry, Ben Roessler, M. F. Leonards, Lenore Caulfield, Daniel Giffether, W. W. Randall, Jack Drucker, G. J. Nelson, W. D. Hildreth, Helen Foyd, Berty Lydy, Cora Bannes, Will McHugh and T. E. Powers.

ACCUSATIONS AND CLASHES MARK WHITE RAT INQUIRY

Mountford Halts Proceedings by Outburst Against Harry De Veaux and Referee Threatens to Exclude Counsel from Room—Ledgers of Union Examined

Punctuated by heated accusations and snappy replies, the second hearing into the tangled financial affairs of the White Rats Actors' Union, now under way, reached a point last Friday where both sides commenced to use their heavy guns and even Referee Lewis Schuldenfrei was forced, at one point, to bring a forty-two centimeter order into action and threaten to exclude Joseph Myers, attorney for the White Rats, from the room.

The biggest clash of the session came half way in the hearing, when Harry Mountford, executive head of the White Rats, suddenly halted while under examination by Alvin Sapinsky, attorney for those who requested the inquiry, and protested against Harry DeVeaux, who was seated next to the attorney, being allowed to examine White Rat records which had been brought to the inquiry for inspection.

"I object to a man looking at these papers who is an employee of the United Booking Offices and president of a rival organization," said Mountford, bringing the inquiry to a halt. "What has he got to do with that? It is an inspection by a referee."

His Honor turned to Sapinsky. "What papers are you looking at there?" he asked.

"Papers that were produced pursuant to subpoena. I am looking them over and he is assisting me," replied the attorney.

"He is not a lawyer or anything or a party to this case at all," came back Mountford.

"As long as the papers under discussion are records of the White Rats Corporation, and are here for examination, why haven't they the right to inspect them?" queried His Honor.

"We don't mind Mr. Sapinsky looking at them," returned Mountford.

Referee: "Then why not the client of Mr. Sapinsky?"

Mountford: "It is not his client."

Referee: "What difference does that make? The agent for the client, then."

Mountford: "He is not the agent for the client."

Sapinsky: "He is one of my witnesses."

Referee: "If all of the records and documents of the corporation have been ordered subject to a visitation and inspection, why haven't they the right to inspect them?"

Myers: "By you, Your Honor; but not by anybody they bring here."

Mountford: "The order absolutely and distinctly states 'by you,' sir. Our objection is not to Mr. Sapinsky. The objection is to the man sitting on the right hand side of Mr. Sapinsky."

Sapinsky: "He is one of my witnesses, Mr. Referee, and has given me a great deal of assistance."

Referee: "I am not disposed to limit Mr. Sapinsky's right to inspect the records and documents or anyone that he may ask to assist him at this time."

Mr. Myers then interrupted to state that De Veaux is not in the employ of Sapinsky, or connected in any way with his office, and that he and Mountford objected to his being allowed to look at them because he is adverse to their interests, and that he was looking at them, not for the purpose of aiding Sapinsky, but to get information, if possible, as to the names of members of the union.

"That is a very unfair comment to make," came back Sapinsky. "The gentleman with me is one of my witnesses whom I have produced here. He was a member of this organization at one time; he has given me a great deal of information and, in fact, has made an affidavit in this proceeding which the court thought well enough of to believe."

Mountford then wished to make a statement to His Honor, but Sapinsky objected, and the matter was finally settled by the referee ruling that, if the attorney would see that the records were taken from DeVeaux it would not be necessary for him to listen to Mountford's statement. Sapinsky agreed, and the hearing then went on.

At the beginning of the hearing Mountford testified that, at the present time, all of the stock of the White Rats Realty Company was issued in the names of Fitzpatrick, North, McCree and himself, and that, while the White Rats Union is the beneficial owner of the stock, they are holding it. Questioned as to what consideration the White Rats Union gave for the stock, Mountford stated that the books showed \$101,000. He stated that it was paid during the years between Oct. 1, 1911 and 1914.

Sapinsky then took up an entry in the ledger of the White Rats Union showing that \$10,000 was paid out on Aug. 15, 1911, and Mountford was asked if he knew what that item referred to. He replied that he did not. Under further questioning, and after an objection by Myers, he stated that he was in Europe that year from "somewhere around the beginning of July to the end of August," and during the time that the entry was made.

The minute book of the White Rats Realty Company was then taken in hand, and, under questioning, Mountford stated that he did not know whether or not the minutes entered in it were now in the form they were at the time the meetings occurred.

Delving into the contents of this, Sapinsky found that, at the first meeting of the corporation on Sept. 19, 1911, Walter Waters had made a proposition to the realty company to transfer to it his interest in a lease made by Susan Mountford and others to Edward F. Rush and assigned by Rush to Waters. The lease covered the property upon which was subsequently erected the White Rats Club house, and Waters stated that he had paid Rush \$15,000 for it, and would transfer it to the realty corporation for the same amount. Questioned as to whether or not the minutes of the White Rats' Union held any record of this or whether or not the item of \$10,000 was in reference to it, Mountford said that he had no knowledge.

Q.—At the time you went to Europe was there any proposition before the union concerning the entry into this real estate enterprise? A.—It had been discussed and talked about for two or three years.

Q.—Had any formal resolutions been adopted before your departure for Europe, either by the Board of Directors or by the membership, looking toward such a proposition? A.—No, sir.

Q.—And while you were in Europe, did you hear about any such proposition? A.—Yes, I did.

Q.—You were opposed to the entry by the union into any such real estate venture, were you not? A.—Correct.

Q.—Did you protest, upon your return from Europe, against this real estate venture? A.—I protested against the little I could learn of it.

Q.—Did you know of the formation of this real estate property when you returned from Europe in September, 1911? A.—No.

Q.—When was the first you heard of it? A.—I can't just tell; but I heard it from different members that they were going into this club. But I did not know that there had been a meeting held, or that there had been any corporation drawn up. All I knew was that they had con-

templated such a move and had, to a certain extent, got together on the idea.

Q.—You were an officer of the union, were you not? A.—I immediately resigned the Tuesday after I got back. That is, I tendered my resignation. It didn't take effect until afterwards, when the meeting was called, but I absolutely tendered my resignation then. I can't fix the date, but it was about Aug. 31 or Sept. 1. I'll get the exact date later.

Sapinsky then produced the minutes of the meeting of the 19th, at which, he read, Arthur F. Driscoll, W. J. Cahill, Robert G. Moore, Walter Waters and Dennis O'Brien were present, and in which a proposition was made by Waters to sell his interest in the Rush lease for \$15,000 to the realty company.

He also read that, at the meeting of the Board of Directors, held the same day, and at which the same gentlemen, as directors, were present, that Will J. Cook had stated to those present that he had been directed by the directors of the White Rats' Union to state that the union had passed a resolution to subscribe to all the stock of the realty company, and that the union was ready to advance whatever moneys were necessary to pay for the lease and other expenses, provided the realty company would build a clubhouse upon the property and lease it to the union at a rental to be agreed between the two bodies.

Sapinsky tried to get Mountford to state whether such a proposition was ever taken up or passed, but, after a long tilt with Myers over objections, the witness said he did not know. It was back in 1911, he said, and added that the enterprise was among the reasons that had made him resign from the organization.

The witness then said that the union paid \$9,000 a year rent to the realty company, which was for the floor of offices, the gymnasium and the general meeting room.

Q.—Did the White Rats Realty Company keep its own set of books? A.—Absolutely, from the moment that I got back.

Q.—Did it have its own employees? A.—Absolutely.

Q.—I call your attention, Mr. Mountford, to a trustee agreement, dated Sept. 19, 1916, in which you, Junie McCree, James W. Fitzpatrick and Frank North certify that they were acting as trustees for the union, and that the stock they had was not their personal property, and could be transferred by them without their consent, having signed their names upon the certificates in blank, and I ask you whether any resolution of the members or Board of Directors of the union was ever adopted with reference to that resolution? A.—What do you mean by "was ever adopted?"

Q.—Were the contents of that resolution ever brought home to the members of the union? A.—Absolutely.

Q.—When? A.—By myself.

Q.—When? A.—Time after time, at meetings, it was necessary that I should explain it to them to get them to vote to pay fifty cents a month for the use of the club.

Q.—Was there any resolution passed by the members of the union confirming this trustee agreement? A.—No.

At this point Major Doyle entered the room and, after seeking for some time for a chair sufficiently large to accommodate him, became an attentive listener.

Mr. Sapinsky then wanted to know whether a meeting of the members of the Board of Directors had ever passed a resolution agreeing that the Union should pay the Realty Company \$25,000 yearly rental, as an entry in the journal appeared to show it did. The witness stated that he did not know.

The attorney then advanced a question which, before it was answered, brought forth the heavy artillery of His Honor.

"Was any money paid to the Realty Company by the union, in addition to the \$25,000 rental, for the use of the premises?" asked Sapinsky.

"As far as I know, this is what was done."

"I don't want you to testify that way, as to what somebody told you," broke in Myers.

The referee interrupted quickly.

"Mr. Myers, if you interrupt again like that and coach your witness how to answer or not to answer, I am going to ask you to leave the room. I am not going to permit that any more."

"I want the witness simply to take the advice of his counsel. I am not coaching the witness," Myers replied.

"I will repeat my question and please don't interrupt," said His Honor as he took up the case again.

Myers objected again, and it was then that Mountford stopped the proceedings by making his outburst against DeVeaux. When the matter had been settled, an exhaustive examination of several entries in the ledgers of the union were made, about most of which Mountford appeared to know little. He stated that the bookkeepers during 1913, 1914, 1915 were men named Faulhaber and Knapp.

After another series of questions relative to the entries in the ledgers, the hearing was then adjourned to next Friday.

LOEW SOLVES PENNY PUZZLE

Marcus Loew has taken the first step in eliminating the present cumbersome method of collecting the present war tax on tickets from theatregoers and incidentally is solving the problem of a shortage in pennies by raising the prices at his New York Theatre so that the price of admission plus the tax equals a coin of a larger denomination. Box and orchestra seats which formerly sold for twenty-five cents now sell for twenty-seven cents plus three cents tax. First balcony seats, formerly fifteen cents, are now eighteen cents plus two cents for the tax. The cost of the second balcony gallery seats, formerly ten cents, has been reduced to nine cents, and the tax makes it an even dime.

Employees of Mr. Loew claim that though the cost of the tickets is practically raised about ten per cent., yet it saves their patrons the bother of changing pennies and standing in line longer than usual. So far there has been no complaint from theatregoers, they say.

WINTER GARDEN BOOKS ELMAN

Beginning this Sunday night, the Winter Garden will offer a new policy of entertainment showing twenty acts instead of the usual ten. The feature name of the first Sunday night concert will be Mischa Elman, the concert violinist.

This new policy was decided upon by the Winter Garden management with an idea of offsetting the drawing power of the big names at the Century Sunday night concerts.

MLLE. FIFI'S PROPS. BURNT OUT

MINNEAPOLIS, Minn., Nov. 6.—Mlle. Fifi, the dancer, who is featured with Charles Baker's "Speedway Girls," here, lost all her valuable props when fire broke out in the property room at the Gayety Theatre. All the hangings and embroideries had been imported from Japan and the Orient and are difficult to replace. There was no insurance.

COURTNEYS TURN DOWN ROUTE

The Courtney Sisters, a singing and dancing act, turned down twelve weeks of U. B. O. time last week. Harry Weber, their agent, had the route all arranged, but the team made demands, which were refused.

WYN—ORA

The two young ladies whose photographs appear on the cover of this week's CLIPPER are artists whose career in vaudeville has been marked with signal success. Their act has been playing for some time on U. B. O.

Misses Wyn and Ora sing and dance in an original and charming way, and their act is entirely different from the usual act of the sort. The dancing of both of the players is above the average standard, and their splendid voices and excellent stage presence give their work a charm and an artistry which even the coldest audience appreciates.

They are under the direction of Frank Evans, and are booked for some time ahead.

VAUDEVILLE

N. V. A. TO HAVE FLAG OF OVER 350 STARS

TRIBUTE TO ENLISTED ACTORS

One of the largest "service flags" in the city will shortly be unfurled from the windows of the National Vaudeville Artists, over three hundred and fifty of whose members are at present in the service.

The society is investing several hundred dollars in the flag, which will be of silk, and which will contain a star for every man enlisted. When it is unfurled, which will probably be next Monday, special services of speaking and prayer will be held, and the national anthem will be sung.

Hugh Herbert, one of the officers of the organization, made the suggestion to purchase a flag at a recent meeting, and it was unanimously adopted. The society feels that the public should know of the actors' patriotism, taking, as it does, pride in the fact that so many are in the various offices of the fighting force.

Henry Chesterfield, secretary of the N. V. A., stated that all those in camp or on the front are still members, although they are exempt from dues until after the war.

When the organization moves from its present quarters to the new ones in the old White Rats Clubhouse, a new flagpole will be erected to hold the banner.

Although more than 350 members of the N. V. A. have entered the government's service, the membership is larger than it was before, applications constantly coming in. At present there are about 10,000 active members, and it is expected that this will be raised to 12,000 by the first of the year. Last season the society had but 7,000.

PROCTOR MANAGERS SWITCH

ALBANY, N. Y., Nov. 3.—Edward M. Hart, formerly manager of Harmanus Bleecker Hall, has been assigned by F. F. Proctor to have personal supervision of motion pictures for the Leland theatre. Mr. Hart has been associated with the Proctor interests for the last two seasons and has a chain of theatres including those in Albany, Troy and Schenectady under his supervision. William W. Hatch has resigned as resident manager of the Leland, which position he has held for four years, to enter into a new field, first taking a well earned vacation. William C. Merchant has been transferred from the staff at Proctor's Grand to assume the position of resident manager. Among the new features introduced in the latter house is a symphony orchestra of twelve pieces which in conjunction with the large organ, will give classical selections during the daily performances which are continuous. Paramount and Arctcraft films are now used.

MAKES WILL WARD PAY HER

Thyrza Ware, a singer, last week sued Will J. Ward, of the vaudeville act of Will J. Ward and Girls, in the Third District Municipal Court and recovered a verdict of \$205. Miss Ware was represented by Arthur Driscoll, of the law firm of O'Brien, Malevinsky and Driscoll, who told the court that Ward had engaged his client about a month ago to appear in the act and that, after she had played several weeks, she was forced to come to New York for a rest owing to hoarseness. When she recovered, he said, Ward told her that the girl who had taken her place was very good in the part and that he wished to keep her in the act. Miss Ware thereupon sued for the usual two weeks' notice and was successful.

MARQUARD ACT TO SPLIT

Marquard, Dooley and Clement will continue in vaudeville this and next week when they will play both at the Orpheum, Brooklyn, and the Colonial Theatres. The act then breaks up, as Dooley joins Ray and Gordon Dooley in rehearsing for the new Hitchcock revue. The act broke in cold at the Palace Theatre last week.

WESLEY IS CRITICALLY ILL

Louis Wesley, vaudeville agent, is critically ill at his apartment in the Hotel Princeton. He has been ailing for over a year, and was only last week brought from Lakewood, N. J., where he had been attempting to recover his health. Wesley has been an agent for over ten years, before which he was a comedian.

"QUEEN OF MOVIES" QUILTS

What at first appeared to be a successful revival of "The Queen of the Movies," the Thos. J. Reilly production, as a vaudeville tabloid, came to a quick finish last Sunday at Newark. The act was produced and sponsored by Ginsberg and Fitzgerald and featured Felix Adler.

LYKENS HAS NEW ACT

"The Man from Nome" is a new playlet booked in vaudeville by William L. Lykens which features the two picture players, George Spencer and Madeline Travers, and a supporting company of three. The act is at present breaking in at Passaic.

ABANDON NEW ACT

The new act offered by the Cates Brothers and Coyne will be put in storage this week and the trio will return to a dancing affair in one. The act being put in storage was entitled "Too Much Gas."

ROBBIE GORDONE CHANGES PLAN

Instead of opening at the Alhambra Theatre and playing throughout the East this season Robbie Gordone will tour the Orpheum Circuit opening in Winnipeg next week.

KEITH ACQUIRES PROPERTY NEAR COLONIAL

PURELY AN INVESTMENT

The B. F. Keith New York Theatres Company has just purchased the site on which the Hudson Hotel stands, at Columbus Avenue and Sixty-second Street. The lot adjoins the Colonial Theatre, one of the Keith houses.

The purchase was made purely as a real estate investment, the Keith interests having already begun remodeling the hotel into stores. Above these, apartments will be fittingly arranged.

The ground, which is 45 by 75 feet in dimension, is a point of vantage to the company, for its purchase gives the Keith people almost the entire triangle which is bounded by Columbus Avenue, Broadway and Sixty-second Street. The Colonial occupies a T-shaped space in this block, having openings on all three sides. An automobile store occupies the Broadway corner, and the upper end of the section is held by the Empire Hotel.

There is no intention of enlarging the theatre, as was supposed by some when the project of buying the land was first announced. The amount of money involved in the deal is not known.

Workmen are busily engaged working on the hotel building, which is not to be demolished in its entirety, but merely remodeled. The apartments which will occupy the upper floors are to be distinctly modern and comfortable.

It is probable that, when the parcel is again sold, it will be as part of a larger plot.

MEHLINGER & MEYERS HAVE ACT

George Meyers, the song writer, and Artie Mehlinger are breaking in a new act at Fox's Jamaica Theatre, this week.

KEEPS MANAGER FROM OWN HOUSE

PHILADELPHIA, Pa., Nov. 5.—The Stanley Company, a local theatrical concern, has been granted a temporary injunction restraining Philip Bennerman from interfering in the management of the American Theatre. The Stanley Company leased the theatre from Bennerman, who refused to let the manager appointed by them take up his duties. The Stanley Company then took the case to court and got the injunction.

CROSS CANCELS TO JOIN SHOW

Wellington Cross, of Cross and Josephine, cancelled his vaudeville route, where he was booked till June, in order to join the cast of "Words and Music," which will open in December. Lois Josephine, Cross' partner, will remain in vaudeville, doing a single. The two were last seen together in "Go To It," at the Princess Theatre last season.

AUSTRALIAN ACT IS BOOKED

Mennette and Sidelli, the knockabout and tumbling act, has received contracts over the Western vaudeville time and Pantages circuit up to, and including the first week in June. This act recently returned from Australia, where they had been working for over two years without a layoff.

CHANGES ON BILLS

Wellington Cross, playing the Bushwick Theatre, appeared for Maurice and Walton last Wednesday and Thursday when the dancing act withdrew from the bill at the Palace Theatre, and Adelaide and Hughes finished out the week at the Palace, also appearing at the Orpheum Theatre, Brooklyn.

CAMERON SISTERS BOOKED

The Cameron Sisters have received a route over the United time for the remainder of the season, playing two weeks in each house they appear. They are in their second week at the Riverside Theatre now and are offering a new dancing act in which they are assisted by Burton Daniels at the piano.

VALENTINE VOX HAS NEW ACT

Allen Spencer Tenney has completed a new act for Valentine Vox, which is entitled "The Futuristic Ventriloquist." The piece is said to be a novelty in ventriloquism, requiring a full stage set and numerous mechanical appliances. It is booked for the Royal December 5.

LA MONT NAMES NEW ACT

"The Sidewalks of New York" is the title selected for Bert La Mont's new act, which opens this week out of town. A cast of ten people enacts the play, which is said to be a novelty. Special settings are used.

CRANE ENTERS VAUDEVILLE

NEWARK, N. J., Nov. 5.—William H. Crane, with a record of forty odd years on the dramatic stage, made his vaudeville debut in this city tonight in a playlet, entitled "Winter and Spring." Needless to say, he is booked solid.

DORE TO STAY IN VAUDE.

Although things have been reported to the contrary, Robert Dore will remain in vaudeville this season and will be assisted at the piano by Albert Vernon.

QUAID AIDS LIBERTY LOAN

Manager Quaid, of Proctor's Fifth Avenue Theatre, and his able corps of assistants, were responsible for securing \$13,500 in Liberty Loan subscriptions.

USES NOVEL AD. SCHEME

"On the Job," a sketch appearing on the Loew time, uses a slide to announce that it is a new act. The idea is novel, and is used by very few turns.



GERTIE COGERT

Now appearing on the Loew Circuit

VAUDEVILLE

PALACE

Van and Belle held the opening spot, starting their act in one with a newly painted drop representing Noah's Ark. Miss Belle sang an introduction for Van, who offered several clever animal impersonations. The song conveys the idea that the ark is stranded on an island and the curtain rises to show an elaborate jungle scene with an aeroplane painted on the left wing and Van and Belle in outing attire. Here they do their boomerang tricks, which brought big applause. Van proved, at this performance, that he is not alone a good catcher and thrower, but is also ambidextrous, while Miss Belle proved a good singer and boomerang thrower.

The Six American Dancers held the second spot and danced several soft and hard shoe dances. They finish their act with the "Dance of the Allies," in which they have ample opportunity to show their talent. The act went over in fine shape.

Fox and Ward, reunited after a partnership of fifty years, offered their specialty, which is more fully reviewed under New Acts.

"In the Dark" is the title of a mystery playlet with a cast of seven which has a good punch. It is also reviewed fully under New Acts. This act is a real feature and well worth while.

Frank Moore and Joe Whitehead, assisted by a young woman not billed, and also appearing at the Colonial Theatre, were the hit of the first part with a routine of songs and dances which allows Moore to present himself as a singer and cane juggler and Joe Whitehead as a nut comedian out of the ordinary. The act has a good line of special business and fast gags of the sure fire kind.

Maurice and Florence Walton repeated their dances of last week with the exception of their last number. Miss Walton is wearing two new dresses which are a great improvement on the gowns shown last week. At the finish of the regular act and the imitation of the college boy in uniform dancing a fox trot, Maurice announced he would teach the audience how to dance it, but somehow or other forgot it himself. The act, however, went much better at this performance than last week, when Maurice was handicapped by wearing a uniform.

The second half consists of but three acts in which the feminine sex predominates.

The Campbell Sisters started it with a comedy patter number and went into a darky selection which went well. The girls are still using the piano and banjo, but are adding more pep and class to the act at every showing. An Irish number followed and then another comedy number was followed by a medley.

Beatrice Herford received a big reception and then sat down at a table on a gold chair and went through a routine of an elderly woman picking out wall paper. Her next impersonation was an English woman packing a trunk and her last was a female boarder sitting down to breakfast at a boarding house table. Miss Herford was a laughing hit and, with her scintillating material, pleasant personality and magnetic charm, had things her own way. She won one laugh after another.

To Evelyn Nesbit, assisted by Bobbie O'Neil, fell the test spot of closing the show. They are offering a new act entitled "A Roseland Fantasy," written by Charles McCarron, which has many excellent songs and some splendid dances. Both principals have ample opportunity of displaying their diversified talents. The act is beautifully staged, runs smoothly all the way and held all seated in the closing spot. It scored an easy hit. Miss Nesbit is singing and dancing better than ever, and has now the best act she ever presented, while, in O'Neil, she has a very valuable assistant who also fits the picture in splendid style.

CLARENCE L. H. H. H.

SHOW REVIEWS

(Continued on Pages 3 and 27)

RIVERSIDE

With the exception of the dramatic playlet, "The Forest Fire," and Charley Grapewin's comedy sketch, "Poughkeepsie," there is at least one song in every act on the bill and as several offer five or six, the Riverside audiences this week will have ample opportunity to hear all the reigning song hits.

William Seabury and Billie Shaw, a clever dancing team, opened with a song after which they presented a number of well executed dances. Seabury is a clever eccentric dancer and scores big with some new steps. The songs could well be eliminated as neither possesses anything that even remotely resembles a singing voice.

Phina and Company have a new repertoire of songs, which in addition to some exceptionally clever dancing, carried the act over strongly. The littlest colored girl scored a good sized hit for herself with a clever impersonation of Nan Halperin singing her "Wedding" song.

There are plenty of laughs in Charley Grapewin's sketch "Poughkeepsie" and in the role of Jed Harvey, the traveling salesman, who hoped to escape from home during housecleaning week. Grapewin is doing some clever work. The sketch is well written and carries a fine laugh line at the finish, when the traveling man who gets a friend to telegraph him that he must leave at once for Poughkeepsie, receives the message, and opening it before his wife finds that it reads, "Stay at home where you belong."

George Whiting and Sallie Burt rendered a number of Mr. Whiting's new songs most acceptably and were well received. The "Twelve O'Clock Fellow" number is among the best and won many laughs. Miss Burt's dainty style and fine personality helps the act greatly.

Paul Morton and Naomi Glass, in "1917-1950" have a daintily little musical satire in which both are seen to fine advantage. Opening with a novelty spelling song in which the chorus is displayed in little block electric lights they go into their dance numbers which are the big feature of the act. After some comedy on the lawn of their home, which the second scene shows, they dance up and down the steps and conclude with a cleverly executed number with a baby carriage.

Burns and Frabito opened intermission and combined comedy and musical ability in a manner seldom heard on the vaudeville stage. The musical act which attempts comedy usually is a dismal affair, but these two boys are the exceptions and while they play well, it was the comedy portion of their offering which scored for them one of the decided hits of the bill.

The Cameron Sisters have re-arranged their act since last week and in addition to adding a fancy drop are wearing some new and attractive costumes. The most attractive are simple red, white and blue affairs in which they dance to a medley of patriotic tunes. It makes a strong finish to their act which is running much smoother than last week. Burton Daniels the pianist has also improved his costume and instead of the plush jacket is wearing a regulation dinner coat.

Harry Fox is celebrating his return to vaudeville and started his act off with a bang. A piano is rolled out and he just starts his first song when a half dozen stage hands walk on and wish him success. Next the orchestra arises and in concert wish him good luck.

All this was keenly enjoyed and the audience demanded song after song until Harry exhausted his entire repertoire. In next to closing position, he was the hit of the bill at the Monday evening's performance.

Langdon McCormick's spectacular playlet, "The Forest Fire" closed. The story leading up to a realistic forest fire scene is dramatically told.

W. V.

ORPHEUM

With Belle Baker topping the show at the Orpheum Theatre this week, the house sold out rather early, with a line stretching half way down the street.

"Sports in the Alps," a pantomime novelty, opened the show with a snap. The act consists mainly of leaping stunts, from platforms onto the shoulders of two men of the act. After doing some other stunts, the act finished by one of the men doing three somersaults in the air and leaping onto the shoulders of another man who is being balanced by two of the company.

McMahon, Diamond and Chaplow, in their act "The Rag Doll," a singing, dancing and talking novelty, opened their offering with a song by the trio, followed by a very neat dance. One of the girls, after a change of costume, sang a song very charmingly. They then did their famous scarecrow dance in which one of the men knocks one of the girls all over the stage, which is followed by Diamond doing an eccentric Russian dance, containing some difficult steps that took him from one end of the stage to the other. In another change of costume they do a dance that was well executed.

Duggan and Raymond, in their comedy skit entitled "They Auto Know Better," held the third spot. Duggan appears on the scene first and, after a short comedy monologue, throws a stone into the window of his fiancée's home to attract her attention. Miss Raymond comes to the window and, after telling him she will not marry him unless they elope, he agrees to the plan. They get into his automobile and it is remarkable the way they get laughs out of the audience through its use.

In the fourth spot, Billy Gould, who writes his own songs, opened with a war number; after which he tells a few war stories that were interesting. He then sings three or four more songs, finishing with another war selection.

Frederick Santley and Florrie Miller, in their musical globe trot, "The Girl on the Magazine Cover," and a company of six held the closing spot before intermission. They open in a railroad station, with Santley singing "The Girl on the Magazine Cover," in which he is assisted by the members of the company. After traveling through all the largest countries in the world in search of his Magazine Girl he finally lands in good old New York, where, in an artist's studio, he finds her and finishes their act with a dance.

The second part of the bill started off with a bang when Lyons and Yosco made their appearance. After playing a few selections they finish with "Macaroni Joe," with which they made the hit of the act.

During these days of war plays and sketches, Le Maire and Gallagher's comedy war skit, "The Battle of Whateuse" is a novelty. With the good material in the sketch handled by Le Maire, the act is put over in fine style. There are a few old jokes in the turn, but they were put over in such a manner as to make them seem like new.

Belle Baker followed and was accorded a very hearty reception. For her first number she sang her now famous Baker song, after which she followed a routine of her favorite numbers. For her closing she put across a new war song entitled "Homeward Bound," which made an instantaneous hit with the audience. She then had to sing a few request songs before she was allowed to leave the stage.

Cleveland Bronner, in his "Dream Fantasies," assisted by an able company, closed the show, with a series of original dances, in which all wear the most gorgeous costumes imaginable.

M. L.

ROYAL

The show proper was opened by the Four Nightingales, who offered their acrobatic and posing novelty. It was appreciated. The music in the act is nicely arranged, and the routine of acts was well staged.

In the second spot, Stanley and Burns offered their dancing novelty, which started with a song, but then went into a corks good routine of soft-shoe dance steps, allowing them both to make the best of their opportunity. Their team work in the dancing is worthy of commendation.

Miss Filmer and Dudley Douglas offered a new act, which was chopped to pieces at the night show, the talk, evidently, having been found superfluous. The act is entitled "The Blue Room," and was written by Herbert Moore. It is reviewed under new acts.

Nate Cole, Miss Russell and Frank Davis utilize their old drop to offer a new act, entitled "Yeggs," which is also reviewed more fully under "New Acts."

Adelaide and Johnny Hughes followed with their splendid dancing novelty and easily scored a hit. The beautiful gowns worn by Adelaide are alone worth a trip to the Royal to see, and the marvelous footwork of Johnny Hughes in dancing singly and in the double dances with the peerless Adelaide put the act over in great style. The special music, setting and daintiness of the entire little flirtatious dancing skit was enthusiastically applauded, and the act scored one of its biggest hits at this performance.

After the intermission period, Edith Clifford offered a novel single turn, in which she sings a variety of exclusive songs and one popular number. Miss Clifford is in line for the best on the big time with her present routine of regular stuff. She has a quaint personality and a corks good delivery, and gets laughs on points in the lyrics of her numbers which are worthy of consideration. Miss Clifford also has a fine display of wardrobe, and is assisted at the piano by Grant McKay. The act was greatly enjoyed by all, and fully lived up to its billing as "pleasing to the eye and ear."

Sarah Padden and a corks good supporting company next offered her vaudeville classic, "The Clod," in which Miss Padden stands on a pedestal alone as a character actress of sterling ability. The act tells a story of the South during the Civil War, and Miss Padden's portrayal of a drudge and the subsequent denouement when the spark of battle breaks through her narrowed vision of life was well acted and a real triumph for her and her ability. The supporting company did splendidly, and the act scored a big hit.

George Rockwell and Al Wood occupied the next to closing spot and experienced no difficulty whatsoever in putting over a big comedy hit. The boys have their routine of talk down to a fast running order, and the work of George Rockwell, as the nut comedian, being fed to the points by Al Woods, who is a corks good straight man, brought shouts of laughter to the delighted audience. Their routine of "the last car is gone" talk just had the house roaring, and their finish with the banjo and tin whistle in rendering announced selections, let the act off as a solid hit. The boys could have stayed on the stage all night taking bows, but begged off before the audience would allow the show to proceed.

Alanson, billed to offer a novelty surprise, did nicely in the closing spot with his spiral affair, upon which he did several good stunts. The act, however, needs speeding up to hold attention and the little comedy bits offered might be worked up a trifle more. It has all the possibilities of a big success.

All in all, the Royal Theatre has a corks good show and deserves to get business on the merits of the bill offered, and the managers are to be complimented. The show offered this week is the best seen at the Royal this season.

VAUDEVILLE

COLONIAL

Out of the eight acts, seven offered songs. Dancing and high class comedy predominated throughout.

Sallie Fisher and Company headlined and closed the first half with honor. Her rendition of "A Wonderful Thing Has Come Into My Life" was excellently sung and her reading of lines was done to perfection. John Hogan (the new minister) got tangled up in his lines, and the audience would not have noticed it if John Ryan had not laughed at the blunder. However, Clare Kummer, the writer of "The Choir Rehearsal," has given Miss Fisher a rural offering that is a gem.

Pathe News opened, with Lou Lockett and Jessica Brown following in a singing and dancing act. They fall short in the singing department, but make more than good when they swing their legs. Lockett's acrobatic dance and Miss Brown's high kicking left nothing to the imagination.

Meehan's Canines started slowly, but picked up after the act was a minute old. The act now has appropriate music for each bit. The leaping hounds received applause for their endeavors. Meehan, when taking a bow, waves his hand up and down completely covering his face. If this were eliminated, the act would be up to the minute.

Lydia Barry appeared dressed as a widow. Her gown was appropriate, but the riding boots are out of place. She offered "I'm a Widow Again" and "A Vaudeville Dream." Both numbers are suited to her style of work and she has the art of putting them over. The "Dream" number is a classic and several bits of new business are introduced. During the act the musical director hands over a bouquet consisting of one withered rose and a bunch of foliage. If a dozen cards hung from the bouquet it would convey the impression that they all chipped together for the "Floral Gift." Miss Barry could get a heap of comedy out of this bit. A jollier entertainer would be hard to find in vaudeville.

Jim and Marion Harkins entertained after the intermission, and the moment they appeared the audience knew they would have a pleasant time. Jim is an excellent comedian and tells stories that hit the mark. The one about the mind-reader who slapped him when she discovered what he was thinking is very good. Little Miss Harkins sings well and "feeds" her big partner in great style. Harkins also offered a coon song that made a big hit. Jim and Marion Harkins could hold down a next-to-closing position on any bill.

There are two things that Gene Greene should do immediately. One is to program Beth Mayo, who is a valuable asset to the act, and the other is to omit the "Coke-Sniffing" bit in the Chinese number. One may argue that it fits, but in these times an audience does not care to know what effect dope has on the system. Greene sang many songs in white and black face, and did them wonderfully well. Miss Mayo stopped the show with her solo. Phil Cohen did creditably as the accompanist. The act was a big hit and the songs are well chosen.

Moore and Whitehead came from the Palace and did their nut act to the liking of all. Whitehead does all the heavy work, while Moore feeds. The boys were a decided hit.

Closing the show, Garry McGarry presented "The Garden of Aloha." This Hawaiian pantomime is well put on and the music and dancing were received with applause, sending the spectators home in a happy frame of mind. J. D.

LOWER PRICES HELP TO PAY TAX

Mr. Lipkowitz, manager of the Folly Theatre, Brooklyn, has lowered his prices so as to accommodate his patrons who might have to pay a too-heavy war tax. Thirty-five cent seats are now thirty cents.

AMERICAN

Howard and Symans, two men, opened the bill the first half of the week and presented dances of various kinds. Dressed as sailors, they first gave a sailors' hornpipe. One of the men then changed to a black knickerbocker suit and did a Scotch dance of the Highland ring order. His partner in a dress suit, followed with an unusual loose-jointed eccentric dance. Then dressed in the old-time Donnybrook Fair costume, knee breeches and all, they finished with a reel. They are very clever dancers, and were well received.

Oben and Holland, man and woman, present a novel act. They open with a little talk, which is followed by a song rendered by the man. His partner then gives a toe dance, after which they sing. After the first verse of this number the girl starts a flirtation with a man in one of the stage boxes, which is responsible for a great deal of comedy. For an encore the girl danced while her partner made a burlesque attempt at imitating her. They are clever entertainers. The man is a capable comedian, and gets his material over with a bang. The girl is an excellent toe-dancer, and a clever comedienne. Their work with the man in the box was well worked, and they scored one of the big hits of the bill.

Bert and Hazel Skatelle do a very clever act on roller skates. They open with a song and go into a clog. This they follow with a fandango. Miss Skatelle then renders an Irish song and does a jig. He follows with some fancy skating and a clog, and they finish with a double clog.

Ryan and Joyce, in pianologue and song, scored a pronounced success. With one of the team singing and his partner assisting him at the piano, they sang six songs, one of which was for an encore. Neither possesses much of a singing voice, but they render their songs with telling effect.

"Lincoln of the U. S. A." a sketch of 1865, was presented by a company of four, three men and a girl. The characters Abraham Lincoln, Secretary Stanton, a young lieutenant and a girl pleading for her brother's life, are represented. The time set for the action of the sketch is the evening of the day Lee surrendered, and the scene is laid in a theatre in Washington. The story tells of how Ann Marshall comes to plead with Secretary Stanton for the life of her brother, who has been convicted as a spy and is to die the following day. Stanton is obdurate, but President Lincoln listens to the girl's plea, and promises to pardon her brother. Then comes the dispatch from Grant telling of Lee's surrender.

The sketch has little to commend it. The author has evidently intended to make it a patriotic appeal, but if this was his intention he has failed in his purpose. The man portraying Lincoln is made up to strongly resemble the martyred President, but does not give an impressive performance of the role. The same criticism applies to the man who plays Secretary Stanton. The other two had little to do.

Elizabeth Mayne is a prime favorite here and was accorded a hearty reception on her first entrance. She rendered songs, and gave a patriotic recitation, and received marked approval for her work.

Charles Middleton and Leora Spellmayer found much favor in their sketch "An Ocean Wooing." The skit tells a little love story in which a young couple meet and recall their childhood days when they were sweethearts. The material contains many bright lines, and is capably presented. Middleton sings two songs, the second of which is a patriotic number.

Henry Lewis, in black-face, sang three songs, and danced a little. For a finish he had the assistance of four stage hands.

Kramer and Cross closed the vaudeville portion with an athletic act, in which they present hand-to-hand balancing and other feats of strength. They are experts in their line. E. W.

FIFTH AVENUE

The theatre ticket tax has made no appreciable difference in the attendance at this house. The bill for the first half of the week included a number of excellent acts and the Monday afternoon show drew a capacity house.

Mabel Burke was first after the pictures and was particularly well received with her illustrated song, which was a patriotic number.

The Artois Brothers, clown gymnasts, held number two position and received full approval for their work. They present an Al horizontal bar act in which they do a routine which includes many of the more difficult stunts usually found in a bar act. One clown and the other works straight, but each is a thorough gymnast. They finish with a double giant swing.

Johnny Cantwell and Emma Walker have a pleasing sketch entitled "One Man's Opinion," which pleased the audience at the opening show. The skit tells a little story of a sporting writer on a paper who is sent to review a dramatic performance. He writes the notice as though he were covering a baseball game, using terms familiar in the national pastime, putting the show through a thorough "roasting," and being particularly harsh with the prima donna. The latter meets him in front of the office of the paper and, in place of getting even with the writer, falls in love with him. The act is well put together and has many bright lines which Cantwell and his partner put over to the best advantage. Cantwell sings a couple of songs and Miss Walker looks her prettiest in a couple of fetching gowns. They carry a special drop representing a newspaper office with the perspective showing a large city behind it.

Thomas P. Jackson and Company, two men, presented "Once a Thief," and received well deserved recognition for their efforts. The sketch, which is a little out of the ordinary, tells the story of the difficulty an ex-convict has in getting a chance to earn an honest dollar.

An ex-convict has just been released from prison and comes into a dye manufacturer's office in answer to an advertisement for a male stenographer. He tells the manufacturer the story of how he stole \$500 from his last employer and served a year in prison, that he has learned his lesson and is going to travel the straight road. The manufacturer puts the man to the test and tries to tempt him to steal a dye formula and earn \$1,000, but the ex-convict keeps to his determination to "go straight" and is rewarded by getting the job for which he applied.

The skit was well played. Jackson, as the manufacturer, did capital work and received able assistance from the man who played the ex-convict.

Elsie White scored the great big hit of the bill. She sang five songs, including an Italian, a Jew, an Irish and a dope fiend number with a patriotic song for the finish. Miss White is an artist of the first rank. She uses capital dialect in the rendition of her songs and acts as well as sings them. She responded to a couple of encores and could have taken more.

Walter Brower monologued his way into a laughing success and a well-earned encore. Brower is good in the monologue class and is a very capable entertainer.

"Too Many Sweethearts," a tabloid musical comedy, is a most elaborate offering employing twenty-two people and using four scenes, all special sets, the first and third in one and the other two in full stage. There are ten musical numbers rendered by the principals and chorus, considerable comedy and a little dancing. Frank Kellam and Sid Friendly are entrusted with the comedy and take good care of it. Patricia O'Dare sings and makes a pleasing appearance. E. W.

CITY

Novack, the balancing artist, opened with some difficult tricks. He goes through the routine of balancing acts and for a finale piles up tables and chairs and balances on one foot on the topmost chair.

The Harvey De Vora Trio, two men and a woman, open with a song and dance, after which Harvey does an eccentric dance, followed by the woman, who dances on her toes. The two men, one as a comedian and the other as a straight, then do a comedy skit and close with an exceptionally good soft shoe dance.

The third spot on the bill went to Billy Long and Company with a sketch in which a young girl tries to bunco a gambler out of \$10,000 for some love letters belonging to him, and which she threatens to publish. The man, however, is to be married shortly, and not wanting any publicity, agrees to pay her the sum she asks. On giving her the money, he asks for some identification which she cannot give. He then calls for the police. Seeing the game is up she confesses that it was all a frame-up between a man and herself. He lets her go telling her never to try and bunco an experienced man in the game, but on her departure finds that she outdid him anyway, as the letters were all blanks.

The College Quintette, four boys and a girl, open their act with the boys singing and playing the piano. They then accompany the woman, who sings three or four songs with a change of costume for each. They finish with the men playing musical instruments and imitating a jazz band.

Casper and Sinclair, two young girls, make a hit with their new act entitled "Fancy Foolishness," a collection of songs and dances. Miss Sinclair sings a song entitled "Nursery Rhymes," which she puts over well. Miss Casper, after a change of costume, sings a pretty ballad and they finish their act with jokes and another song. The act was well applauded.

"The Coward" tells the story of a man who wants to enlist but is held back by his wife's pleadings. The son enters and tells his father that he has been accepted by the army. On asking the father why he does not enlist he is told that he can't for certain reasons. The soldier then brands the father a coward, and shows him the newspaper telling of the forthcoming conscription. The father is cheered by the announcement because now he will have to go, but the wife takes a revolver and shoots him, injuring his trigger finger. The man finds it is only a scratch and goes with his son to serve the "King."

Lew Holtz tells some stories about Hawaii which pleased immensely. He follows these up with songs and recitations. He then plays several selections on the banjo.

The Picaro Troupe closed the show with the usual routine of acrobatic and balancing tricks. The troupe closes with dances and songs of the South.

The film offered was "The Dividend," with Charles Ray. M. L.

SOLDIERS SEE "LILAC TIME"

PLATTSBURG, N. Y., Nov. 5.—The entire production of "Lilac Time," including three sets of scenery, was transported from the Standard Theatre, New York, to the training camp here and the show was given recently in the camp theatre. Jane Cowl was accorded an ovation, and she and her company were entertained by officers after the performance. Selwyn & Co., managers of the attraction, plan to present it at all the camps located along the route of the show.

BARNUM & BAILEY CLOSE

RICHMOND, Va., Nov. 2.—The Barnum and Bailey Circus closed its season tonight in this city and many of the performers left at once for New York.

VAUDEVILLE

"IN THE DARK"

Theatre—Palace.
Style—Playlet.
Time—Twenty-four minutes.
Setting—Special.

"In the Dark" is billed as a mystery playlet by Mack Esplan, which, we are under the impression, is an assumed name, adopted by a well known playwright. The act is excellently staged by Al. Lewis, and is presented by Lewis and Gordon. A dark corridor of a hotel is shown and, as the curtain rises, a pistol shot is heard, a woman screams and then a man rushes out. A local judge rushes to the scene, followed by the hotel clerk. The door of one of the rooms is opened and discloses the body of a man. A maid enters, and the story is slowly unfolded.

It seems that the dead man had an argument with the man and the woman who first entered. The maid is first accused of the murder and then the woman. The man takes the blame, and as he begins his confession a salesman enters and states that he saw the entire affair from a room across the airshaft. At this point everybody is ready to accuse the other, and no one seems to be able to solve the mystery. The rooms are examined, and they then find the body has been removed.

What was at first supposed to be the dead man then walks on the scene and explains to the judge that his friend is being held for sentence, and that the very fact that every one was accusing the other proves that circumstantial evidence means nothing, and a true display of it has been framed by him for the benefit of the judge. He pleads with the judge to reconsider his decision in the case of his friend, and almost convinces him when the salesman interrupts to tell the judge about the brand of fountain pens he is selling as the curtain drops.

The act is a splendid offering worthy of featuring on any bill. With real novelty sketches so hard to find, "In the Dark" is sure to be a success and is worthy of being headlined at any theatre. S. L. H.

PILGER AND DOUGLAS

Theatre—Royal.
Style—Singing and dancing.
Time—Nineteen minutes.
Setting—Special.

The program carried the information that Pilger and Douglas would offer a new act entitled "The Blue Room," written by Herbert Moore, but it was visible that the act had suffered in the loss of the story at the very opening. A blue cyclorama affair showing a splendidly set stage, was the background. They opened with a double song and dance, dressed in black and white. Then a little chatter was interpolated which led one to understand why some of the talk was cut. A bright bit like "How old are you?" "Going on sixteen." "Keep on going," was spoken, and then Douglas did a nut comedy song with good lyrics, which, however, were lost in his rendition.

Miss Pilger next offered an impression of a lispng Gaby Des Lys, which was wasted. Then Douglas gave a new comedy number, which went well. They then used a song which Douglas sings, while Miss Pilger changes his clothes four times, and walks freakily across the stage, trying to harmonize the chorus. A little more pointless chatter, followed a short routine of ballroom dancing, which let the act off lightly.

The act they are now doing is practically a dress parade, allowing Miss Pilger to show wardrobe instead of talent, and Douglas to shout his lines and songs.

The new act of Pilger and Douglas is not there as a big time vehicle as yet. S. L. H.

NEW ACTS

(Continued on Page 19)

CLARA MORTON & CO.

Theatre—Fox's Jamaica.
Style—Skit.
Time—Seventeen minutes.
Setting—Special.

Clara Morton, assisted by Frank Sheehan and another, is offering an act called "The Toy Shop," which starts off like a two-dollar production, sags in the middle and finishes badly.

The setting represents a toy shop with the old toy maker talking in rhyme about the prospect of disposing of his toys. An assistant enters representing Santa Claus and exits as Miss Morton, enters from a toy clock poorly dressed as a mechanical doll. She sings a song in a raucous voice concerning the patriotic issue. Then, two of the dummies at either side of the setting, start an impossible cross-fire dialogue which certainly could not be heard in a toy shop. The talk is mainly about the war.

Miss Morton then sings a song about "Isadora Duncan and that's the way to bunkem," which lacked enough comedy to make it amount to anything.

An animal actor in the garb of a lion then does a bit of chasing a fly and Miss Morton has another chance to sing an Indian song out of which she seemed to get nothing.

The toy-maker then returns, places a mouse on the floor and the lion again plays with the mouse. Miss Morton then returns and, dressed in a costume supposedly representing a court jester, sang a song about Peter Piper. She then played the piano, drummed, danced and did a little specialty, allowing the act to come to a very quiet finish.

The sand dance is about the only thing worthy of commendation and that has been done by Miss Morton for many years. S. L. H.

COLE, RUSSELL AND DAVIS

Theatre—Royal.
Style—Comedy skit.
Time—Eighteen minutes.
Setting—Special drop in one.

A blue light thrown on a street drop, several revolver shots and the blowing of a police whistle, start off the new act of Cole, Russell and Davis. Two men in carmen's uniform run across the stage, and when the curtain rises they are seated on a large bread box outside of a restaurant. They explain that they just got out of jail and were working for a street car company, which they diligently robbed.

A girl steps out of the restaurant, and proves to be their friend of three years ago. They tell her that they spent the past three years in Mexico instead of in jail, and the natural situations arising and comedy lines interpolated easily win for the trio a niche of fame as comedians of worth. A new set of gags are the real essence of the act. The situation is cleverly worked up where one of the men goes into the restaurant and steals the spoons, while the other makes love to the girl. A cop then comes on the scene and arrests the man with the silverware, while the other relieves the girl of a diamond brooch, which he pins on his vest.

The policeman returns and is just about to arrest the other fellow when he flashes the brooch on the cop. The latter thinks it is a shield, and salutes as he departs, and the curtain descends.

The act is full of scintillating comedy bits and talk which deserve protection and the new offering entitled "Yeggs" should have no trouble in proving a laugh-winner for Cole, Russell and Davis. S. L. H.

LEE KOHLMAR & CO.

Theatre—Majestic, Chicago.
Style—Comedy sketch.
Time—Twenty-two minutes.
Setting—Full stage.

"Two Sweethearts," the new one-act playlet with which Lee Kohlmar and a supporting company of three people, are now in vaudeville, is one of the best laughing successes the variety stage has welcomed in many moons. It is credited to Samuel Shipman and Clara Lippman and was staged by Louis Mann.

The plot concerns a sacrificing brother of a spinster sister, who is willing to give up his all for the sake of marrying her off to a thrifty Hebrew friend. He lays \$11,000 he has accumulated for his own honeymoon, at the feet of the friend as a dowry to have his sister wedded for unless she is married he will not forsake her, even if it means the loss of his own sweetheart. There is a final satisfactory agreement with a whirlwind finish that works up to a possible double wedding.

Kohlmar's ability to derive fun from his energetic, kin-loving Hebrew brother character is delightful. Opposite, and sharing comedy honors with no little effect, is Will Fox, a light comedian of the Jewish type. Top.

MAUDE DURAND AND CO.

Theatre—Eighty-first street.
Style—Playlet.
Time—Fifteen minutes.
Setting—Full stage.

This act is memorable for the acting of one member of the cast of four. As a playlet it fails miserably, for its subject matter is not of general interest. It contains no surprises, no climax and no lines worth laughing at.

Here is the plot, which is evidently not suited for vaudeville: An Irish girl has married a Jew. They are about to have a child, and quarrel over the religion in which it will be educated. So intense are their differences that they agree to separate. Here enter the girl's mother and the man's father. Much talking ensues, and finally they come to an agreement. The two old folks conceive a fondness for each other, and the audience is led to expect another matrimonial alliance.

The man who plays the old Jew is an excellent actor and comedian. P. K.

ETHEL AND LENNA CONLEE

Theatre—Greeley Square.
Style—Singing and dancing.
Time—Twelve minutes.
Setting—In one.

The Conlee Sisters will have to go some before they can reach the top of the ladder in vaudeville.

They open with a double number, which was very poorly sung, followed by a dance. After singing a few songs with changes of costumes they finish with a comedy dance.

With the act wearing pretty dresses but without new material, the will never get ahead. M. L.

JORDON AND LOVERA

Theatre—Proctor's 58th St.
Style—Singing and dancing.
Time—Twelve minutes.
Setting—In one.

Jordon and Lovera open with a popular song which has a double arrangement. After some comedy talk, Jordon does an Irish dance, followed by a clog, done to give Miss Lovera time to change her costume. She then, attired in a Spanish gown, goes through a poorly done dance. M. L.

FOX AND WARD

Theatre—Palace.
Style—Minstrel skit.
Time—Twenty minutes.
Setting—Special drop in one.

After a partnership in minstrelsy for fifty years, Fox and Ward are offering a black face act which includes reminiscences of their past activity. They have their own special drop upon which are painted the names of various famous minstrels with the name of J. K. Emmett misspelled in the upper left hand corner.

They start the act with an old time melody which drifts into a medley. They have a line of cross-fire gags concerning the past and present generations. Jokes about Atlantic City and the N. V. A. dances are followed by a song about "Old Uncle Ned." They offer a song and dance called, "The Golden Wedding" and close their act with a short synopsis of their past in rhyme. S. L. H.

DE PRON TRIO

Theatre—Fox's Jamaica.
Style—Acrobatic.
Time—Ten minutes.
Setting—Full stage.

A green plush back drop parts in the centre and two men are shown in four poses and a woman in one. The men are dressed in conventional gymnast style with shoulder straps and tights. The woman is badly dressed in white tights and blue spangled bodice.

They offer a routine of five poses and several commonplace acrobatic tricks together with a few weight lifting stunts. The act lacks novelty, is poorly dressed and staged and, in the closing position, proves far from interesting. S. L. H.

REINIE DAVIES

Theatre—Proctor's 58th Street.
Style—Singing.
Time—Eighteen minutes.
Setting—In one.

As a character singer, Reinie Davies possesses originality, offering a repertoire that few can equal in rendition.

The spot given her on the bill gave her plenty of chance to humor the audience and she certainly took advantage of the opportunity to make a hit.

For her first number she sang a song in which she had all her fingers tied with knots to remind her not to forget the different things she has to purchase. Then, in the costume of a farmerette she sang a number which went over in fine style. M. L.

BACK TO NATURE DANCERS

Theatre—Proctor's 125th Street.
Style—Dancing.
Time—Twenty minutes.
Setting—Full stage.

The Back to Nature Dancers are composed of eight girls, of whom only two are principals.

The act opens in an artist's studio, with the girls, posing about. The six girls, in Grecian robes and bare feet, perform a dance which was very poorly done, after which one of the principals does a toe dance. The artist and one of the girls then do a series of dances, assisted by the others, who do more of a posing, than a dancing act. M. L.

SISTERS MILLETT

Theatre—Palace, Staten Island.
Style—Novelty dancing.
Time—Fifteen minutes.
Setting—Open stage.

These two girls have an interesting little bit of work which they do nicely. They change costumes a number of times, and their close, with the signal flag work, makes an appropriate ending. Their work is excellent and, with a little increased voice power, should prove good. H. S. P.

DRAMATIC and MUSICAL

"THE OLD COUNTRY" IS UNWORTHY PLAY SPLENDIDLY ACTED

"THE OLD COUNTRY"—A comedy in three acts by Dion Calthrop, produced Tuesday, Oct. 30, by William Faversham, at the Thirty-ninth Street Theatre.

CAST.

James Lane Fountain.....	Wm. Faversham
Mary Lorimer.....	Jane Houston
Millicent Alborough.....	Cecelia Radcliffe
Annette Alborough.....	Katharine Brook
Rev. Stephen Laycock.....	Edwin Cushman
Rev. Alfred Knolle.....	Edmund Gurney
Robert Hudson.....	Charles Wyngate
Frederick Blackmore.....	Robert Pigott
Mrs. Fountain.....	Maud Milton
Henry Farramer.....	Russ Whytal
Gertie Diamond.....	Margaret Moser
Willie Tucket.....	Master Buster Hemley
Johnny Moreton.....	Master Kingdon Brown
Mr. Moon.....	P. J. MacCord
Mr. Jenkins.....	Herbert Belmore
Bowers.....	Charles Hanna

Would some theatrical Mr. Hoover please step in and use a little regulation in regards to the waste of good material on the part of an extremely capable cast attempting to struggle manfully (and womanfully) to save a play that has absolutely no excuse for its existence?

We don't know why Mr. Faversham undertook to produce this what-is-it. Probably he doesn't know himself. One has grown, however, to expect things from Mr. Faversham and the only sugar in the present disappointment is the fact that he will soon be able to present another offering. Surely the present one can't last.

The play is ultra-English. Even if England is an ally, though, she has no right to inflict such threadbare plots as Calthrop has concocted. Even if Mr. Faversham realized it and called George Broadhurst to write parts of it as a bolster. But even poor George couldn't do it.

The plot deals with the return to England of a man who made his fortune in America and who has acted as the beneficent god-father to the little town. But Mr. Faversham has another reason for his going back, for revenge, as the English know it, was in his heart and he wished to pay certain respects to three persons who aided in turning his mother and himself, an illegitimate babe out into the cold world.

But the world wasn't so cold, for he amasses a fortune and, when the time comes for the great moment, the great moment is there, but the play, the plot and the conviction are not. He buys the manor house for his mother but finds that it is the scene of her seduction and the man he ousts is his father. And so on, and so on.

The great idea was certainly not worth three acts of so good a cast. It is too English, with its casts and its toffee to sweeten the bitter spots, for any virile audience. It lacks the pep that puts plays over.

The acting, on the whole, is exceptionally good. Mr. Faversham is the same Mr. Faversham, and Miss Jane Houston as Mary Lorimer, though having a very easy part, displayed a certain natural air which made her work appear much easier than it really was.

Russ Whytal was really wonderful despite poor diction. His facial expressions were a joy. Edmund Gurney and Edwin Cushman were the best of the remainder of the cast.

WHAT THE DAILIES SAY.

Times—Heart interest comedy agreeably acted.

World—Rather heavy with sentimentality.

Sun—Faversham wins in English play.

Herald—Paints unpleasant picture of British Society.

American—Acted excellently. Scenes grip.

LONDON TO SEE COLLIER FARCE

Gilbert Miller has secured, through his agent in New York, the English rights to "Nothing But the Truth" and will shortly present it in London with A. E. Mathews in the role played here by Willie Collier.

NEW HITCHCOCK REVUE NAMED
"Words and Music" is the title which Hitchcock and Goetz have decided to give their new revue which is to follow "Hitchy-Koo" at Raymond Hitchcock's Forty-fourth Street Theatre after the Christmas holidays.

"BROKEN THREADS" WELL RECEIVED AT FULTON THEATRE

"BROKEN THREADS."—A play in a prologue and three acts, by Ernest Wilkes. Produced Tuesday evening, Oct. 30, at the Fulton Theatre.

CAST.

Murphy.....	John J. Ward
Bill.....	Daniel E. Hanlon
George.....	Burr Caruth
John Brenton.....	William H. Pringle
Harry Wynn.....	Cyril Keightley
Dorothy Darrell.....	Phoebe Hunt
Dick Brenton.....	William Roselle
Durant.....	Alfred Hesse
General Creighton.....	Robert Cummings
William Budlong.....	Paul Stanton
Freddie Creighton.....	Harry Redding
Jule Creighton.....	Florence Carpenter
Robert Beckman.....	Carl Brickert
Mike Daly.....	Guy Hittner
Bellboy.....	Marshall Mercury

Lodewick Vroom, as producer and Ernest Wilkes, as author, made their New York debuts on the above date when "Broken Threads" was given its first Metropolitan performance, and, if their first effort is any criterion to go by it is safe to predict that this pair will take a prominent place in the theatricals of this city.

While the idea of the work is not by any means new Author Wilkes has given it several new twists and has written it with virility and force making it come nearer to the real American play than anything the local stage has seen in years.

In the prologue, Harry Wynn, a young mining prospector, is railroaded to Quentin prison, following a fight in which Dick Brenton is killed. Dick is the brother of John Brenton, the political boss, and the latter uses his "pull" to send Wynn away for life, in spite of the fact that Wynn kills Dick in defense of Dorothy Darrell, a cabaret singer. The latter is kidnapped and taken to Australia and therefore, can not appear in Wynn's defense.

The prologue appears in a cabaret in San Francisco and the scene of the first act is laid in a hotel in San Diego five years later. Wynn, escaped from prison and in the American desert discovers a mine. He has assumed the name of Jim Kendall and is about completing the sale of his mine to General Creighton.

Dorothy Darrell, who has returned, is singing in the hotel. She meets Wynn and explains her disappearance. Wynn is suspected, identified and arrested, and things look dark for him when General Creighton uses his influence with the Governor of the State and secures Wynn's pardon. Then comes the usual happy ending with the pardoned man and the cabaret singer as the chief actors.

Cyril Keightley as Harry Wynn did capital work. He acted with manliness, directness and force and made the young prospector an altogether pleasing hero.

Phoebe Hunt gave an excellent interpretation of Dorothy Darrell and received full recognition for her acting as well as for her rendition of several songs. She is a capable actress and possesses a musical voice which she uses to good effect.

Florence Carpenter gave a good account of herself as Julie Creighton, daughter of the general, who was instrumental in getting her father to aid Wynn.

Carl Brickert, William Roselle and Harry Redding all did well.

WHAT THE DAILIES SAY.

World—Well received.

Times—Pleases.

Sun—Scores.

Herald—Pleases.

WASHINGTON SQUARE PLAYERS PRESENT FOUR NEW WORKS

"IN THE ZONE," a drama by Eugene O'Neill. "THE AVENUE," a comedy by Fenimore Merrill. "BLIND ALLEYS," a drama by Grace Latimer Wright. "HIS WIDOW'S HUSBAND," a comedy from the Spanish of Jacinto Benavente, translated by J. Garret Underhill. One-act plays acted by the Washington Square Players, Wednesday evening, Oct. 31st.

The Washington Square Players opened their fourth season on Wednesday night of last week and presented four new plays, three of which were original enough to stand out distinctly and gave evidence of intelligent choice and able stage management.

"In the Zone," by far the best of the four playlets presented, is an up-to-date sea tale by Eugene O'Neill set in the fore-castle of a tramp steamer loaded with explosives. With the rise of the curtain the ship is just entering the war zone and as the cook enters with the morning mess, he sees one of the sailors stealthily leave his bunk, fumble in his suit case and extracting a black box carefully place it beneath his mattress.

The nervous seamen, as soon as they are told of the box, believe that they have discovered in their midst a German spy. They gag him, tie him to his bunk and after soaking the box in a pail of water, open it believing that it contains a bomb with which he intends to blow the ship and all on board to the bottom.

What they really found in the box was a bundle of letters, and believing that they will reveal some plot, they read them. What the letters told was the story of his love and the curse of drink which had ended it.

The scare ended in silent pity and the crew slunk away leaving their victim alone. The idea is excellently worked up, the acting impressive and on the whole thrilling.

"Blind Alleys," by Grace Latimer Wright, is a tragic story of premonition in which a young man temporarily living apart from his wife awakes at four in the morning believing that she is in some great danger. He rushes to the phone to call her, but his mother entering the room convinces him that he has been dreaming and prevails upon him to leave the phone as the calling of his wife at that hour would be the height of absurdity. In the morning he discovers that if he had telephoned his wife at the hour he was seized with the premonition, he would have saved her from asphyxiation. "The Avenue," by Fenimore Merrill, pictures episodes of Metropolitan street life, taking place before a shop window in which stood three manikins, a blonde, a titian and a brunette, who, after holding their positions throughout the little comedy, discussed their superiority to mere human beings.

"His Widow's Husband," a comedy from the Spanish of Jacinto Benavente, translated by J. Garret Underhill, was rather long drawn out but on the whole cleverly satirical. The story deals with the occasion of the unveiling of a statue to the town's hero, and the propriety of his widow who has married again and to the departed man's best friend, attending the affair. The publication of a book revealing the intimacy which existed between the couple before the death of the man about to be honored furnishes the subject matter of the comedy.

WHAT THE DAILIES SAY

Times—Productions of unusually even excellence.

Tribune—Programme does not lack variety.

Herald—Three of the plays stand out distinctly.

American—New bill is worth while.

TOLEDO HOUSE ADOPTS VAUDE
TOLEDO, O., Nov. 5.—The Palace Theatre, this city, is now showing vaudeville.

OPENING DATES AHEAD New York City

"Kitty Darlin'"—Casino, Nov. 7.
"The Wooing of Eve"—Liberty, Nov. 9.
"Her Regiment"—Broadhurst, Nov. 12.
"Madame Cecile"—Harris, Nov. 12.
"The Gay Lord Quex"—48th Street, Nov. 12.
"The Three Bears"—Empire, Nov. 13.
"Over the Top"—44th Street Roof, Nov. 15.
"Greenwich Village Theatre"—Nov. 15.
"Odds and Ends"—Norworth, Nov. 19.
"Theatre Du Vieux Colombier"—Nov. 29.
"The Heights"—Playhouse, Nov. 13.

Out of Town

"Mr. Jubilee Drax"—Chicago, Nov. 11.
"Once Upon a Time"—Atlantic City, Nov. 12.
"Going Up"—Atlantic City, Nov. 15.
"Success"—Poughkeepsie, N. Y., Nov. 16.
"Meiting of Molly"—Atlantic City, Nov. 26.

Shows Closing

"The Old Country"—39th Street, Nov. 10.
"Misalliance"—Broadhurst, Nov. 10.
"Peter Ibbetson"—48th Street, Nov. 10.
"Rambler Rose"—Empire, Nov. 10.
"Romance and Arabella"—Harris, Nov. 10.

PHILLIP'S NEW PLAY SCORES SUCCESS AT YORKVILLE THEATRE

The latest production at the Yorkville Theatre (Adolf Philipp and S. Rachmann, managers) "New York in Wort und Bild" ("New York in Words and Scenes"), a portrayal of life in German-American circles in three acts and four scenes is from the pen of Adolf Philipp. The latter is also the composer of the accompanying music and plays the principal part. Herr Philipp has always succeeded in striking the right note, but this time he has superseded his old triumphs. Herr Philipp deserves praise for his portrayal of Billy who, starting out in life a bit wild and preferring tramping and loafing to hard work finally mends his way completely.

The other central figure of the play—that of a newly immigrated stable hand who afterwards develops into a super-elegant member of the throng of pretty girls on New York's "great white way" and, finally, winds up her eventful career as a wandering singer, strongly afflicted to the use of liquor—is represented by Mizi Gizi, who succeeds in portraying each of these different characters very well and at the same time enchants her admirers by her sweet voice. Herr Frey as the wealthy elderly farmer who, for the sake of the pretty girl, makes a fool of himself and spends his last cent until he is forced to earn a livelihood as organ grinder, proved a good support to Mme. Gizi.

Lieschen Schumann portrayed one of the buxom servant girls, quick with her mouth and her hands. Herr Hoffmann deserves praise for his playing.

A newcomer is Hertha von Tuerk who, as the bride of Billy, played her small part well and, by her youth and beauty, attracted much attention. Herr Berla scored by his portrayal of "Maggie," whose only aim in life is to have her whisky bottle well filled. The rest of the cast—Herr Hansen, Dora Bregowska, Lie Schmidt, Herr Kosch, Misses Benjar, Fraenkel, Grete and Hedda Rieger, Hauser and Ackermann and Herren Kern, Kidaisch, Rasquin, Berg, Lippert, Klein, Hagen and Marlith—took good care of their tasks. Berolina.

WHITESIDE HAS NEW PLAY

STAMFORD, Conn., Nov. 5.—Walker Whiteside appeared last week at the Stamford Theatre in a new four-act play, entitled "Mr. Jubilee Drax," written by Horace Annesley Vachell and Walter Hackett and produced by Lee Shubert and John Craig. The supporting company included Mary Young, who is featured with Mr. Whiteside, Margaret Green, Eleanor Ellis and Herbert Druce.

TO PRESENT "PAPA" NEXT MONTH

Elliott, Comstock and Gest will produce, next month, a comedy by Zoe Akins entitled "Papa."

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AGAIN THE WAR TAX

Oliver Morosco's action in Chicago, lowering the highest admission price of his theatre from \$2 to \$1.50, is by far the wisest solution of a somewhat difficult problem that has yet been made. It is sound economically, and it is also sound patriotically, a conclusion which might not appear at once. That other theatres will be forced to follow his example is a foregone conclusion.

A play is what is called in economics an "inelastic" need, which means that it isn't really a need at all. As a consequence, prices can be only just as high as people willingly pay, and no more. Theatre managers all know this fact, and consequently put their admissions as high as they will go and still attract patrons.

At present there are fewer people than ever before who can afford to pay the top price for a theatre ticket. By cutting the prices down this number will be increased proportionately.

By raising the prices even so slight an amount as the war tax, an immense group will cease going to theatres. It is a question as to whether as many would continue to go at even the same prices. For when necessities go up, luxuries must go down or be eliminated.

Morosco will make more money with his low scale than he would with his higher one. The government will thus get more. And more people will be able to permit themselves the luxury of a theatre. By the lowering everyone will benefit.

THESPIANS CAN BE PROUD

This country has every reason to be proud of its citizens in the amusement profession. Every day brings us word that this manager or that actor has gone to France with his regiment, is in a training camp or is on his way to join the ranks of the army, the navy or some other branch of the National service.

But it is not in this way alone that members of the profession are showing their patriotism. The followers of no one calling have done more to aid the country in raising money for the government than have those whose business it is to amuse or furnish amusement for the public.

Actors in the various branches of the business have not only purchased Liberty Loan bonds, but have actively engaged in the selling of millions of dollars' worth of them to the public and have also given their services at hundreds of benefits arranged to aid the Red Cross or some fund organized to help the brave boys who have gone to the front.

Managers of all classes have shown their practical patriotism. Not alone by buying bonds, but in giving the use of their theatres for the purpose of raising funds for war purposes. One firm of theatrical managers purchased more than half a million dollars' worth of bonds. Another firm, the head of a vaudeville circuit, collected in one week at its various theatres, many thousands of dollars. Dramatic, operatic, motion picture and vaudeville stars sold thousands upon thousands of bonds at several of the large department stores in this city.

But these are but individual cases which have come to notice because of the prominence of the persons involved. The patriotism that actuated them permeates the whole theatrical profession and the lesser lights are doing their bit just as loyally as their more prominent brothers and sisters.

As a class, the people of the stage take a foremost rank for charity. Their beneficence has been recognized from time immemorial and in the present peril to their country they are proving themselves true patriots.

America may well be proud of her Theatians.

WELCOME GREENWICHERS

Theatredom will have its opportunity to welcome into its midst another edifice erected to further the cause of the one-act play combined with "uncommercialized" art when the Greenwich Village Theatre will open its doors within a few days to the inquiring public. There are

two hundred theatres in this country in the "little theatre" movement, but New York is woefully lacking in them and this latest addition, tucked away in the heart of Bohemia, is most welcome.

The seeds sown by Holbrook Blinn in the Princess Theatre several years ago have borne fruit and have started a movement which can never end as long as art advances with the ages. The Washington Square Players, who followed the pioneers, furthered the movement to its present successful stage and all followers of what is the best on the stage will wait both patiently and hopefully for this latest addition to do its part.

It has the building, it has the men, it has the idea. We await its christening into this world with anticipation and the hope that it too, will act as a step in the ladder toward what we are seeking, but of what we do not yet know.

ALL TEUTON MUSIC BARRED

BROCKTON, Mass., Nov. 5.—As a result of the receipt of numerous protests, all German and Austrian numbers were omitted from the annual musical of the Brockton Woman's Club. Mme. Caroline Hudson Alexander, leading vocalist on the program, opened the concert with "The Star Spangled Banner."

TWENTY-FIVE YEARS AGO

Chauncey Olcott starred in "Mavourneen."

Sophie Eyre died at Naples, Italy.

"The Scout" was produced by Dr. Frank Carver.

Harry Kernell was pronounced legally insane by Commissioners Henry C. Miner, J. M. Marx and Dr. Robertson.

New plays: "A German Soldier"; "Bill's Boot"; "Capt. Harcourt"; "Under the Lion's Paw"; "Miss Dixie"; "Twixt Love and Honor"; "The Operator"; "For Revenue Only"; "A Gilded Fool"; "Wait Till the Clouds Roll By"; "A Mad Bargain."

Answers to Queries

W. D.—Elsie is playing the Orpheum Circuit.

F. G.—Grace Fletcher is with "Some Babies."

B. E.—Paul Morton is the son of Sam and Kitty Morton.

W. E.—Alice Brady is still with the Alice Brady Film Corp.

T. P.—We don't know whether Nat C. Goodwin is still married or divorced.

K. J.—A Wins. It's the same Woods that made "Ten-Twenty-third" famous.

L. S.—"Buster" Keaton is appearing in the Roscoe ("Fatty") Arbuckle pictures.

S. S.—The late Sam Shubert was the elder of the three brothers, Sam, Lee and Jake.

M. K.—It's a matter of opinion. "Over There" is undoubtedly the biggest money maker.

D. B.—Why not write direct to Witmark? You will receive respectful consideration.

M. N.—Mme. Helena Modjeska, the

Rialto Rattles

SEEN ON SIXTH AVENUE

Harry Houdini buying one of his own books in second-hand store.

WAR MEASURES

If the agitation to put out all the lights on Broadway is put through, will "The Torch" be dimmed?

IMPROVEMENT NOTICED

What has become of the old movie title "The Dawn of a New Day"? Only three pictures seen last week contained it.

PURIFYING THE STAGE

A new stock company is reported to have been backed by a laundry keeper. Certainly the plays presented should be clean.

TRAINING NECESSARY

A professional strong man was brought into court recently charged with beating his wife. Well, a man has to keep in practice.

HE COULD AFFORD IT

Diamond Jim Brady's solid gold pass was sold for \$230. Think of the war tax the user will have to pay on that at ten per cent. rate!

A NATURAL MISTAKE

A solicitor for a directory of motion picture players approached an actor the other day and asked him for his pedigree. Whereupon a fight ensued.

SPEAKING OF PUNS

Harry Ennis dropped in the office with what he said was a "Breezy" story. Whereupon we read it, and learned that Edmund Breese is with Raver.

THE DAILY GRIND

Now that the Liberty Bond sale is over, we expect that all the press agents will have to return to the lost dog story in order to obtain space. Here's hoping for a new Bond sale.

SHOW CUT DOWN

"A Night at an Inn" is to be produced. Managers are becoming stingy. We can remember when we saw "Ten Nights in a Barroom" for the same price as they ask for this one.

ALL PACIFISTS

The banquet to be given in celebration of the peace between managers and actors will cost five dollars a plate, according to report. But most of the actors are for "peace at any price."

DEMOCRACY ADVANCING

A year ago nobody talked of any playwright but Lord Dunsany. Six of his plays were running at one time then, but now he seems to have gone the way of all titled persons, including Czars.

ILLUSION SMASHED

Harry Kellar, the magician, was thought to be the only performer who really retired, after years of farewell tours. And now, after ten years, he comes back to appear in the Antilles benefit. They can't stay away.

IT IS COMPROMISING

Two thieves, hooking the clothing out of a dressing room occupied by two girls at the City Theatre, were seen by firemen and captured. The firemen said they were looking in the window and saw the thieves. They said this before they thought, and at the howl of laughter which followed they blushed heartily.

THE PRICE OF BRAINS

George Jean Nathan laments the stupidity of our actors. "None of them has ever heard of Hauptmann, Giacosa or Sudermann," he says. Well, we know one who has heard of these men, and who is, besides, well read in other things. He was discharged from his company last week for incompetency. He had two lines.

The Special Christmas Issue of the New York Clipper

Will be Issued December 19th

Early Space Reservations Will Receive Preferred Positions

Polish actress, died in Los Angeles. Duse is still alive.

G. H.—Other managers besides yourself are looking for theatres in New York. There are simply none to be had.

T. Y.—Kolb and Dill have been playing San Francisco with the exception of a few short intervals steadily, for about twenty years.

L. P.—"I'm a 12 O'clock Feller in a 9 O'clock Town" is published by the Harry Von Tilzer Publishing Co., 222 West Forty-sixth Street.

R. T.—A Wins. Tyrone Power played the title role in "Ulysses" when that play was produced by the late Charles Frohman at the Garden Theatre.

B. H.—David Belasco and David Warfield both began in the old Bush Street Theatre, San Francisco. It was torn down about twenty years ago.

K. I. M.—Mary Pickford was with the Famous Players Pictures before she appeared in "The Good Little Devil," under David Belasco's direction.

N. M.—"Commodore" Blackton severed his connection with Vitagraph some time ago and is now producing features for release through Paramount.

G. C.—Otis Skinner, David Warfield, George Arliss and E. H. Sothern are actors of recognized ability. Each has his admirers and it would be difficult to state which one ranks the highest.

G. H.—Lucy Hufaker is press representative for the Washington Square Players. Since its organization. No. The Princess Theatre was the first to run one-act plays. They simply cashed in on a good idea.

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MOROSCO CUTS PRICE FROM \$2 TO \$1.50 AT OLYMPIC

Experiment Caused by War Tax Watched with Interest by Other Managers, Who May Follow Suit If Reduction Brings Him Increased Patronage

Oliver Morosco is the first of the managers here to lower prices of admission on account of the new war tax. At the Olympic Theatre the schedule has been reduced from \$2 to \$1.50, which, with the tax, makes a total of \$1.65, as against \$2.20 at the old rates.

His experiment is being watched with interest by other managers, who are still standing pat on the old schedule.

Mr. Morosco believes, however, that business will fall off generally on account of the increase in price. Although his move is largely experimental and will be dropped soon if it proves unsatisfactory, general opinion is that it will increase receipts.

ceipts.

Business has been running on almost a level plane since "Canary Cottage" opened, so the house will be an excellent one in which to make the experiment.

Should a sudden boom follow in the Olympic, it is practically certain that other houses will follow suit and lower their prices in favor of the patron, and thus gain increased crowds.

The scheme of lowering prices can only be carried out in legitimate houses, and not in motion picture theatres, for the Exhibitors' League has forbidden this action to all its members, believing that unfair competition would result.

PLAYERS STOP, THEN RESUME

Edgar Becman and his French Players withheld their art from an \$85 audience at Central Music Hall Tuesday afternoon of last week, and the money was refunded. Becman was of the opinion then that he would quit here and paid off mechanics and other wage earners. Then, about sundown, he changed his mind and ordered the reinstatement of the stage hands, ushers and other employees. Most of them were on hand for the evening performance which went on without the slightest note of dissatisfaction. The company continued playing until the end of the week and then, as many of the members who wished to return to Montreal were sent thither, while others were given transportation to places desired.

JACQUE HAYS MARRIED

During their engagement at the Palace Music Hall last week, Jacquie Hays, of the team of Santos and Hays, was married to John A. Burns, an electrical contractor of Pittsburgh, the ceremony taking place at the Hotel Sherman. It is reported that Mrs. Burns will retire from the stage.

"CANARY COTTAGERS" HONORED

The performing cottagers in "Canary Cottage" at the Olympic, proudly exhibited a letter from the Chicago Liberty Loan Committee last week, in which they were warmly commended for having done their "bit" in the big bond-selling tournament. The company were guilty of \$23,600.

GARRICK GETS "PASSING SHOW"

"The Passing Show of 1918" will open at the Garrick Theatre Nov. 18 for a run that will stretch over the holidays. DeWolf Hopper, Irene Franklin, Chick Sale, Rosie Quinn, Mabel Clark, Henry Bergman and Johnny Dooley will be in the company.

SAUNDERS AT STUDEBAKER

Ed. Saunders has taken up his duties as assistant treasurer at the Studebaker Theatre, and is replaced at his former seat in the Windsor Theatre box office by Bob Lewis.

MAY BOOK WINTER RUN

"Have a Heart," the Bolton-Wodehouse-Kern musical comedy, is in line for a winter engagement in Chicago, probably following "Miss Springtime" at the Illinois.

JUDELS JOINS SHOW

Nicholas Judels joined the cast of "Parlor, Bedroom and Bath" at the Colonial Sunday night, replacing J. A. Curtis.

FIRE WRECKS SHOW CAR

Notwithstanding the fact that a fire wrecked a baggage car on their train while coming into this city from St. Louis Morris Wainstock's "Military Maids" burlesque company managed to secure wardrobe and scenery enough to open last week's engagement at the Englewood Theatre.

When about two hours out of St. Louis a mysterious fire originated in the car carrying the costumes and scenery of the show, and everything was ruined. The "Twentieth Century Maids," coming into Chicago from the same city, were on the same train, but did not suffer any losses.

COOK GIRL HAS GIRL ACTS

Jack Cook, formerly a theatre manager and now an agent, is preparing three new girl acts for exploitation in the varieties in the near future. He arranged for the Soule Sisters composing a part of one of the turns last week.

ED. MEREDITH MOVES

Ed. E. Meredith, well known locally and otherwise as a publicity and newspaper writer, has moved from this city to Fairmont, W. Va., where, it is said, he is to take over a daily paper. Fairmont is Meredith's home.

KLEIN AT THE MAJESTIC

Owing to the fact that Bob Smith, formerly in the box office of the Majestic Theatre, has joined the ranks of the benedicts, Hubbard Klein is handling the stubs and penny taxes at that house, temporarily.

GEHAN & GEHAN CANCEL

Owing to a necessary operation on Miss Gehan, of the team of Gehan and Gehan, an acrobatic turn, the act has been forced to cancel all time over the Ackerman-Harris route for the present.

"VANITY FAIR" IS BOOKED

Boyle Woolfolk's "Vanity Fair" act has been given a route over the U. B. O. time. It opens at the Orpheum, Kansas City, Nov. 18.

"CAMOUFLAGE" ACT SHOWN

"Camouflage," a new act being shown locally, has James "Fat" Thompson, the blackface comic, in an important role.

MURPHY IS IN ST. LOUIS

Al. Murphy, the singer, recently opened a winter engagement at the Capri Inn, in St. Louis.

ZOE NORVALL JOINS SANTLEY

Zoe Norvall has joined the Fred Santley-Florrie Millership act now playing in the East.

WISE MAY ENTER VAUDE.

It is reported that, with the possible closing of the "Pals First" production, Thomas Wise and William Courtenay will play vaudeville in a sketch called "The Double Cross," written by Dan Kusell, a local author.

FABING JOINS ARMY

Ed. Fabing, former ticket taker at the Great Northern Hippodrome, has joined Company 3 of the Engineers' Corps at Camp Grant, Rockford. He was on the door of the Hipp for four years.

SCHALLMAN "CALLED"

Sidney Schallman, of the Schallman Brothers' Vaudeville Agency, received notice last week to be ready to report to the Camp Grant training station at Rockford, Ill., on Nov. 15.

CLARK AT PALACE

Walter Clark began his duties as assistant treasurer at the Palace Music Hall last week.

"RAMBLER ROSE" TO CLOSE

Julia Sanderson and Joseph Cawthorn will close their engagement in "Rambler Rose" at the Empire Theatre, next Saturday night. On the Tuesday following, Edward Childs Carpenter's play "Three Bears" will be presented with Ann Murdock as the star. Supporting Miss Murdock will be Jerome Patrick, Rex MacDougall, Percy Marmont, J. T. Chaille, Alice Gale and Margaret Linden.

MISS DONNELLY COMPLETES CAST

Dorothy Donnelly has completed the cast for her production of Ancella Anslee's three act comedy "Six Months' Leave," which is now in rehearsal at the Broadhurst Theatre. It includes: Jane Marbury, W. T. Clark, Stanley C. Ridges, David Quixano, Mrs. Jaques Martin, Florence Martin and Marion Warring Manley. Frank J. Gregory is directing rehearsals.

"MOLLY" CAST ANNOUNCED

The Shuberts announce the following cast of principals for "The Melting of Molly," which is to have an early presentation in New York: Alma Tell, Maude Turner Gordon, Nellie Fillmore, Jeanette Horton, Evelyn Duncan, Gladys Wilson, James L. Crane, George Trimble and Freman Wood.

LIEBLER TO PRODUCE "SUCCESS"

"Success" is the title of a new play by Adeline Leitzbach and Theodore A. Liebler, Jr., which will be produced by the Lieblers. Brandon Tynan will be seen in the leading role and Jess Dandy has been engaged for a prominent comedy character. Ira Hards is staging the play, which is now in rehearsal.

"PIPES OF PAN" PRESENTED

"The Pipes of Pan," a new play by Edward Childs Carpenter, was presented at the Hudson Theatre last night. A review of the performance will appear next week.

NEW THEATRE NEARLY READY

The new Liberty Theatre, Stapleton, Staten Island, is nearing completion and will be open by the first of the year. It will play legitimate shows during the week and vaudeville on Sunday.

LONDON TO SEE "HITCHY-KOO"

Hitchcock and Goetz last week concluded arrangements whereby "Hitchy-Koo" is to be taken to London next March. After leaving New York, the show will play Philadelphia and Boston before sailing.

WILL PRESENT "L'ELEVATION"

"L'Elevation," Henri Bernstein's war play, has been chosen by Grace George for her next production. Holbrook Blinn and Lionel Atwell will be seen in leading roles.

WITMARKS WIN CONTEST

At the War Song Contest held at McVickers Theatre, for the most popular war song, "Somewhere in France Is the Lily," published by Witmark & Sons, received the vote as the winner.

The following firms participated: Leo Feist Co., using "We're on Our Way to Berlin," sung by Flo Jacobson and an octette of sailor boys; Ted Snyder Co., with "Joan of Arc," sung by Joe Manne, Carme Romano and Dick Satchel; Shapiro-Bernstein Co., with "Long Boy," sung by Billy Stoneham; and the Remick Co., with "So Long Mother," sung by Sidney Lachman and Walter King.

Asher Samuels, Joe Cataldo, Tom Quigley, Al Beilan and Al Phillips were the boys to put over the Witmark winner; the finish of the contest narrowing down to two numbers, the one that won and the Remick number.

JANET CONDON HAS NEW ACT

Janet Condon rehearsed and put on a new act last week, called "Over the Wire," in which she is assisted by O. B. Thayer and Charlie Hamlin.

"WOONG OF EVE" DUE THIS WEEK

At the Liberty Theatre next Friday Laurette Taylor will be seen in a new comedy by J. Hurler Manners, entitled "The Woong of Eve." The company supporting the star includes A. E. Anson, Frank Kemble Cooper, Earle Brown, Lynn Fontaine, Teresa Maxwell Conover, J. M. Kerrigan, Leonard Mudie, Douglas Ross and Catherine Proctor. Miss Taylor gave the final performance of "Out There" last evening and the house will be dark tonight and tomorrow night.

FRAWLEY BACK FROM ORIENT

T. Daniel Frawley and his company returned last week after an absence of six months. While the war conditions prevented the Frawley organization from making a world's tour, the show played in Honolulu and Manila, and toured China and Japan. Engagements booked for the Straits Settlements, Ceylon and Colombo were not filled because of the difficulties in transportation.

LONDON TO SEE SHUBERT EFFECT

Albert de Courville has secured from the Shuberts the English rights to the spectacular effect, "The Landing of the American Troops in France," the finale of the first act of "Doing Our Bit" at the Winter Garden. De Courville will place it in his new London Hippodrome revue, now in preparation.

PLAN NO. 2 "RIVIERA GIRL"

Klaw & Erlanger are arranging to send out a second company in "The Riviera Girl." The original company will probably remain at the New Amsterdam for the season. Negotiations are also under way for an early production of the show in London.

OFFICERS SEE "THE VERY IDEA"

PLATTSBURG, N. Y., Nov. 4.—"The Very Idea" company, with Richard Bennett and Ernest Truex, the entire working crew and scenery, left New York after the performance last night, and to-night the play was given in the camp theatre for the officers.

PUNCH & JUDY TO HAVE NOVELTY

The impromptu play, a form of entertainment new to Broadway, will be introduced at the Punch and Judy Theatre, on Tuesday afternoon, November 13, by its originator, Miss Sydney Thompson.

CHICAGO TO SEE "JUBILEE DRAX"

CHICAGO, Nov. 4.—After a tour of one-night stands, Walker Whiteside will come to this city next Sunday to appear in "Mr. Jubilee Drax" at the Blackstone Theatre.

COHAN SIGNS NORA BAYES

Cohan and Harris last week signed Nora Bayes for "The Cohan Revue for 1918."

STOCK REPERTOIRE

PACKARD AGAIN GETS NEWARK THEATRE

WILL OPEN NOVEMBER 10

NEWARK, N. J., Nov. 3.—Jay Packard will again have the Orpheum Theatre here as a stock house, opening Nov. 10. This announcement comes as something of a surprise, for several others have been negotiating for the house, among them Earl D. Sipe, who had even gone so far as to assemble a company and contract for several days.

Packard ran a stock company in the Orpheum last year, before which it was occupied by the Brownell Stock Co. It has always been considered an exceptionally good location. It will be run on the same lines as last season, with the exception that a new cast has been assembled.

The new venture, it is stated, will not conflict in any way with Packard's company in Jersey City, which will continue as an entirely separate organization.

"The Heart of Wetona" will be the opening play. For the second week "Rich Man, Poor Man" will be given, followed by "Which One Shall I Marry?" Later bills have not yet been arranged.

John Lorenz is to be leading man, working opposite Elsie Esmond. Others in the cast are Eugene Fraser, William Blake, John Wilson, Morris Burr and Harold Friend. Victor Martin is scenic artist and Claude Miller is the stage director, with Russell Webster as his assistant.

Packard is one of the best-known stock managers in the East, having had two or three companies working each year. In the past four years he has had houses in Elmira, Rochester, Jersey City and Newark.

WAR PLAY GETS STOCK TRY-OUT

KOKOMO, Ind., Nov. 1.—The Ed. Williams Stock Co. tried out here at the Sipe Theatre "Uncle Sam Shall Win," a new war play by J. A. Murray, which was given a spectacular production with a big cast, augmented by seventy-five of Uncle Sam's soldiers. Miss Tiny Leone made a hit as a modern Joan of Arc and the play proved to be such a success that Williams has organized two companies, taking the piece to Indianapolis and Chicago for short runs. The stock company at the Sipe remains intact.

WHITNEY PLAYERS OPEN SEASON

ANN ARBOR, Mich., Nov. 5.—"Happy" Lou Whitney's Players have opened their sixth permanent stock season at the Whitney Theatre, under the management of Welch and Walbourn, and are giving two bills weekly. The company is headed by "Happy" Lou Whitney and Russell L. Test and includes Robert E. Hall, Bruce Miller, Laura Clever, Anna Henne and Hugh McCormick, with Herschel Weiss as director. Miss Whitney and her associates are very popular here.

ALHAMBRA PLAYERS DOING WELL

YORK, Pa., Nov. 1.—The Alhambra Players, under the management of C. O. Berry, are playing an indefinite engagement at the Alhambra Theatre, here. They are presenting the latest releases in tabloid form to good attendance at every performance. The roster of the company includes, Guy Kaufman, Dell Harris, Constance Kaufman, Genie Harris, Jessie Marion Standish, and C. O. Berry.

DRAFT GETS PETER GILDER

HOBOKEN, N. J., Nov. 3.—Peter Gilder, of this city, closed with the Edwards-Wilson Stock Co. recently in the West on account of being called to the colors. He has been ordered to Camp Taylor, Louisville, Ky.

NEW PLAY PRESENTED

PATCHOGUE, N. Y., Nov. 3.—A new play, "Shall Money Rule?" was presented for the first time on any stage by the Bud Sloat Stock Co. at Patchogue, N. Y., during the past week. Larry Kincaid is the author. In the cast were Ada Barbour, Francis Hamilton, Isabel McMinn, Frank Clayton, Nat Griswold, Peggy Dunn and Will Olo. During the intermissions vaudeville was presented by Peggy Dunn, Will Olo, James and Densmore, and Frank Clayton.

NEW LEADING LADY SCORES

DES MOINES, Ia., Nov. 1.—Isabel Randolph and Tom Krueger, respectively leading woman and juvenile man, joined the stock at the Princess last week and the former in the leading role in "Broadway and Buttermilk" scored heavily. In "The House of Glass" this week her work is receiving the highest praise. Krueger has also made a good impression. "Common Clay" is the next week's bill.

OTIS OLIVER'S CAR STOLEN

EL PASO, Tex., Nov. 3.—Someone stole Otis Oliver's automobile from in front of the Crawford Theatre last week. The day following the theft, however, the machine was found several miles from town overturned in a ditch. The finders received an appropriate present and were also guests of Mr. Oliver at the Crawford Theatre to see a performance given by the Otis Oliver Players.

FEIBER AND SHEA CO. CLOSE

CANTON, O., Nov. 3.—The Feiber and Shea Stock Co., has closed its season at the Grand Opera House and the various members have gone their several ways to fill Winter engagements. The company enjoyed good business during its stay here and the players, headed by Adeline O'Connor and Rowden Hall, became prime favorites.

HOLD SHOW OVER

RACINE, Wis., Nov. 3.—Owing to the big success made by the great Griffith Comedy Hypnotist Co. at the Orpheum last week, Manager Whitehorn arranged to have the show lengthen its stay for five days and it consequently stayed till Friday night. The show has done record-breaking business.

RUTH VAN JOINS MOZART STOCK

ELMIRA, N. Y., Nov. 1.—Ruth Van has joined the Mozart Theatre Stock Co. here and has become an immediate favorite. The performance last week as Irma Potash in "Potash and Perlmutter" drew forth much praise. This week the attraction is that famous old rural play, "Way Down East."

HUDSON TO HAVE STOCK AGAIN

The Hudson Theatre, Union Hill, will change from vaudeville to stock after Thanksgiving. Jack Roseleigh, who is now in vaudeville, will be leading man of the new organization. Other members of the cast are not yet announced. William Wood will continue as manager.

BECOME PERMANENT STOCK

WICHITA, Kan., Nov. 3.—The Elwin Strong Repertoire Co., which has toured the Western States for several years, has opened as a permanent stock company in the Liberty Theatre here. It was formerly one of the best-known repertoire troupes in this part of the country.

LEAVES PICTURES FOR STOCK

MINNEAPOLIS, Nov. 3.—Robert Conness, for some time a prominent motion picture actor, has succeeded Albert McGovern as leading man of the Modern Players at the Shubert Theatre. He is making his first appearance this week in "Bought and Paid For."

MANCHESTER OPENS NEW COMPANY

AUDITORIUM DISCONTINUES VAUD.

MANCHESTER, N. H., Nov. 3.—The Auditorium Theatre here became a stock house last Monday, discarding the popular priced vaudeville which it has always shown. William H. O'Neil is the manager, as he is also of the Palace here, which will continue vaudeville.

Wilmer Walter is the leading man of the new company, and Alice Clements handles female leads. Walter Marshall, Vaughan Morgan, Fred and Mrs. Ormond, Dan Mallory, Hazel Corine, Emily Stapleton and Carl Eustus make up the company.

E. J. Blinckhall is stage director and Robert Robbins is scenic artist.

"The House of Glass" was presented as the opening bill, showing to a large and appreciative audience. Next week "The Silent Witness," in which Irene Fenwick made such a hit last season in New York, will be given.

Manager O'Neil intends to make the Auditorium company one of the best in the country, and intends to produce only plays of established Broadway reputation.

NORTHAMPTON STOCK DRAWS BIG

NORTHAMPTON, Mass., Nov. 1.—The Northampton Players are drawing big attendance and the season bids fair to be the best in the history of the company. Last week capacity houses ruled. The players are popular, individually, as well as collectively. Aline McDermott is playing the leads and winning new admirers with each appearance. The plays presented are the best ever seen in stock in this country and include "The Awakening of Helena Ritchie," "His House in Order," and other Broadway successes. Mary Morris, a member of last season's company, was a visitor last week.

EDNA PARKS STOCK OPENS TOUR

MACON, Ga., Nov. 3.—The Edna Park Stock Co., under the management of Jack Edwards, which closed a six months' engagement here last Saturday night will go on the road opening next Monday at Eastman, this State. The roster includes: Edna Parks, Jack Edwards, Lillian Fouyette, Ivy Bowman, Henry Gowland, Taylor Bennett, Edward Lawrence and James Burns. Ed. Goodwin leads the orchestra.

VEILLER PLAY RELEASED

The Century Play Co. has just acquired the rights to Bayard Veiller's play "Back Home," adapted from the stories by Irvin Cobb. This play had a run on Broadway last season. It is now ready for immediate stock release.

RETURNS AFTER THREE YEARS

WASHINGTON, D. C., Nov. 3.—George M. Adams, the well-known stock actor of this city, returned from Europe last week after three years' work as a war correspondent. He will now resume his former line of work.

McELHANY JOINS TULSA STOCK

TULSA, Okla., Nov. 2.—Thomas McElhany, joined the Tulsa Stock Co. recently to play comedy roles and has become a strong favorite with the local playgoers.

EATON GOES TO CAMP FUNSTON

COWETA, Okla., Nov. 5.—Otis O. Eaton closed with Brunk's Comedians in this city and has gone to Camp Funston, Kansas.

PLUMLEE STARTS SOUTH

COVINGTON, Tenn., Nov. 5.—Billie Plumlee's Comedians have started on their annual Southern tour under canvas. The tent for this season is among the largest used by a road stock company. It is double side-walled and has a modern heating plant for the comfort of patrons. John Edwards has succeeded Bert Taylor in advance, the latter having been drafted. The company numbers thirty, including a nine-piece orchestra.

STOCK OPENS IN GRAFTON

GRAFTON, W. Va., Nov. 3.—The Strand Theatre put on a stock company last week under the management of Joseph Mall. Burleigh Cash is general stage director and also plays leads. The roster includes: Edward Dick Ladd, Harry Ellwood, Louis Mall, "Jack" Blaisdell, Frank Connors, Master Lennox, Lillian Lord, Berenice Lennox and Hallie Tarver.

GALVIN PLAYING RETURN DATES

HELENA, Ark., Nov. 1.—The Galvin World of Follies Co. is playing return dates through the territory the company toured for several years, where it is immensely popular. Manager Galvin has added a number of new plays to his repertoire and the showing is doing well everywhere.

CRAWFORD CLOSSES SEASON

NEVADA, Mo., Nov. 1.—Crawford's Comedians have closed their tenting season at this place after a successful tour of the Middle States. Manager Crawford will have his outfit thoroughly overhauled and repaired for next season, which will open in May.

STOCK MANAGER AT PLATTSBURG

PLATTSBURG, N. Y., Nov. 1.—Warren Burrows, founder and manager of the Burrows Stock Co., is with the 15th Officers' Reserve Training Regiment here. Mrs. Burrows (Leona Leslie), has joined the Wallace Cutter Stock Co.

BETTY CLARKE HEADS STOCK

HAVERHILL, Mass., Nov. 2.—Betty Ross Clarke, the new leading lady of the Academy Players, opened Monday as Helena in "The Miracle Man" and, judging from her work, is sure to be a prime favorite here.

WAUKESHA LIKES HICKMAN SHOW

WAUKESHA, Wis., Nov. 1.—The Guy Hickman Stock Co. caught the fancy of the local public and the show played to one of the best week's businesses it has had in this territory.

WALLACE WANTS THEATRE

Chester Wallace is in New York, reported to be looking for a good theatre in which to house a stock company he is organizing. He wants something not far from the city.

DENVER GETS NEW COMPANY

DENVER, Colo., Nov. 2.—Many well-known players are in the cast of the Wood Stock Co., which is scheduled to open here Nov. 4. John Halliday and Eva Lang head the cast.

ADVANCE AGENT GOES TO CAMP

CASS LAKE, Minn., Nov. 1.—Bert Taylor, formerly advance agent for Billie Plumlee's Comedians, has joined the colors and is located in the Army Cantonment here.

PERRYS QUIT TOLEDO CO.

TOLEDO, Ohio, Nov. 5.—Frank Perry and wife have closed their engagement in stock at the Colonial Theatre and returned to Chicago.

SYDNEY JOINS POLI CO.

BRIDGEPORT, Conn., Nov. 3.—Howard Sydney has joined the Poli Stock Co. here and opened this week in "Within the Law."

Stock News continued on Page 33

MELODY LANE

AUTHORS' SOCIETY BEGINS CAMPAIGN

Letter to Leaders Explains in Detail the Aims and Purposes of the Organization

The American Society of Composers, Authors and Publishers have commenced a country-wide campaign of publicity to enlighten all musicians as to the aims and objects of the organization.

The first move of the society in this connection is the sending out of a letter to all leaders of bands and orchestras throughout the entire United States.

This letter, which is reproduced in part, is as follows:

"As the aims and purposes of the American Society of Composers, Authors and Publishers have frequently been honestly misunderstood as well as deliberately misrepresented, it is our purpose in this letter to briefly explain those aims and purposes for the benefit of those affected by them.

"An example of honest misunderstanding can be found in the interpretation placed upon a resolution recently passed by the American Federation of Musicians. By this resolution all members of the Federation are prohibited from playing any copyrighted composition for which a charge is made by the composer or the American Society of Composers, Authors and Publishers unless the members are directed by their employer to play such composition. The unthinking have interpreted this resolution as a general boycott upon the works controlled by the American Society. Its purpose is far different. It removes the responsibility for playing a copyrighted work from the musician and places it upon the shoulders of the proprietor of the establishment in which the copyrighted work is played. It emphasizes the fact that only the holder of a license from the Society can authorize his band or orchestra to play the copyrighted works of its members. Furthermore, no proprietor will be prosecuted by the Society until he has been duly notified to procure a license or discontinue the performance of numbers controlled by it. Under no circumstances is the leader or the musician affected by or concerned in the operations of the Society. The performing license is paid for by the proprietor of the theatre, restaurant, music hall or other place of amusement using the compositions of the Society publicly for profit, and in case of infringement action is brought against the proprietor alone.

"Musical instrument manufacturers, phonograph manufacturers, amusement proprietors, etc., have amassed fortunes that would not have been possible except for the composer and author. So let the author and composer come into their own, thereby encouraging them to continue in a line of endeavor that means so much to the entire civilized world."

DE COSTA SIGNS WITH WITMARK

Harry De Costa, the song writer, has signed a contract with M. Witmark & Sons whereby that house will publish his compositions for a term of years.

De Costa's work is of the popular order, and he has handed to his publisher three new numbers which are said to be exceptional. The Witmarks have already published in the last year or two several of De Costa's songs, including the ballad success "The Little Grey Mother," "Eyes of Heaven" and "In Alabama Dear With You."

ELLIS ON U. B. O. TIME

Harry Ellis, the tenor, opened on the U. B. O. time this week, and is featuring "When You Were the World to Me" and "When the Yanks Come Marching Home." Both numbers are published by the William Jerome Co.

MONACO HAS NEW SONGS

James V. (Jimmy) Monaco is now associated with the firm of M. Witmark and Sons, with whom he has signed a contract for the exclusive publication of his compositions. Jimmy is about as successful a song-writer as there is in America or elsewhere and is best-known as the composer of such well-remembered hits as "You Made Me Love You," "Row, Row, Row," "What Did You Want to Make Those Eyes at Me For," "You're a Doggone Dangerous Girl," "Pidgeon Walk," "If We Can't Be the Same Old Sweethearts, Let's Be the Same Old Friends," "Mr. Dream Man Please Let Me Dream Some More," "Dancing Around," "I'm Crying Just for You," and "I Miss You Most of All"—to mention only the best-known of his innumerable successes. Hardly was his signature dry on the new contract, than Monaco handed his publishers three MSS., publication of which is already announced. They appear to be equal to anything Monaco ever wrote. The first is an Oriental ballad, "After a Thousand Years," which is as fascinating as it is powerful with a splendid lyric by Al. Dubin; then there is "I'm Going to Follow the Boys," wherein Monaco has outdone himself with one of the finest melodies he ever wrote; and third, "The Dream of a Soldier Boy," also written in conjunction with Al. Dubin, is a peculiarly timely and happy idea. It has a beautiful waltz setting with an octave range, and it is just the sort of song that everybody in the business and out of it will be singing within a week or two.

"Jimmy" will be glad to see everybody in his new Witmark home next to the Palace Theatre, whither the crowd is already moving to get first choice of these three remarkable additions to the Witmark novelties.

JARDON SINGS AT YAPHANK

To Dorothy Jardon properly belongs the lion's share of the credit for making "There's a Long, Long Trail" the tremendous success it is in America today.

She was among the first to recognize its possibilities, and was the first artist of importance to introduce it in the West and on the Pacific Coast.

It has never been omitted from her repertoire, and now that she is rehearsing her new act, which will be seen in all the Keith houses, announces that the song will be given the place of honor with a special slide display.

Last week she visited Camp Upton and sang "There's a Long, Long Trail" to a soldier audience which took the song right to its heart.

NO MORE MONEY FOR MUSIC

The Board of Estimate and Apportionment of New York City, after hearing the pleas of the representatives from various musical societies and organizations for an increase in appropriation of money for concerts in the parks during the year of 1918, declined the requests.

During the year 1910 the city appropriated the sum of \$83,500 for music in the parks and on the recreation piers but since this time the amount has steadily decreased until the present year when the appropriation is but \$39,107.

Despite all the efforts made by those interested in music for an increase in the appropriation, the authorities declined to add an increase to the amount appropriated for the last year.

PRESCOTT BREAKS RECORD

Harry Prescott, road man for the Harry Von Tilzer Music Co., while in Oklahoma City last week, placed the song "Give Me the Right to Love You" with the Wm. Stanton act in record breaking time.

At 6 p. m. he taught the number to Miss Virginia Osgood, who introduced it in the act at the theatre two hours later. The number was received with such enthusiasm that Miss Osgood informed him that she will make it a feature during her entire tour.

NATIONAL ANTHEM NOT ART SAYS DR. MUCK

German Leader Declares It Impertinent to Ask Boston Symphony to Play "Star-Spangled Banner"

The failure of the Boston Symphony Orchestra, the finest musical organization in America, if not the entire world, to play the "Star-Spangled Banner" at a concert in Providence despite a request to do so from the presidents of nine musical societies, and the statement of Dr. Muck that the anthem is not "art," has aroused a storm of protest that threatens to disrupt the organization.

A special report on the failure of the orchestra to play the anthem was made to Washington by Thomas Howick, special agent of the Department of Justice of Providence.

He recommends that the orchestra be prohibited from giving concerts anywhere unless the anthem be played at each, and Theodore Roosevelt has made the statement that Dr. Muck should be interned until the end of the war.

So great was the storm of indignation which Dr. Muck's remarks aroused, that the managers of the orchestra felt that at the last concert which was given in Boston on Thursday night, some action in the matter was necessary and had the organization render the anthem, conducted by Dr. Muck, who immediately after tendered his resignation.

Dr. Muck, who is a German by birth, said: "Why will people be so silly? Art is a thing by itself and not related to any particular nation or group. Therefore, it would be a great mistake, a violation of artistic taste and principle for an organization such as ours to play patriotic airs. It is embarrassing, almost impertinent, to ask us to play 'The Star-Spangled Banner'."

The Rhode Island Council of Defense at a meeting held last week adopted resolutions condemning Dr. Muck and the orchestra, and the police Commissioner was requested to refuse further permission for concerts when conducted by Dr. Muck.

Major Henry L. Higginson, the Boston banker whose support has made the great orchestra possible, is greatly upset over the affair, and has stated that he is seriously considering withdrawing his support, which would mean the disorganization of the orchestra.

GOODWIN BECOMES MANAGER

Harry Goodwin, for the past year advertising manager for the music publishing house of Jos. W. Stern & Co., severed his connection with that house on Saturday.

He is to be manager of the newly formed Gilbert & Friedland Music Co., and is now looking about for a suitable location for offices, which will probably be in West 46th St.

Gilbert and Friedland are appearing in vaudeville in Baltimore this week and are introducing their first new song which they will issue as their initial publication.

FEIST HAS ANOTHER \$5000 AD.

Leo Feist, who published a full page advertisement in the Sept. 27 issue of *The Saturday Evening Post* at a cost of \$5,000, will have another one in the same paper on Nov. 15.

Four songs will be featured in the full page display and are "It's a Long Way to Berlin, But We'll Get There," "I Don't Want to Get Well," "Hail! Hail! the Gang's All Here," and "Homeward Bound."

BRANEN HAS NEW SONG

Jeff Branen has a new song success in "Valley Rose," a ballad which is being featured by scores of singers. It is one of the best numbers he ever wrote and the melody supplied by Evans Lloyd is a classic.

JEROME CELEBRATES ANNIVERSARY

The William Jerome Music Corp. is celebrating its first anniversary. During the year it has been established this firm has a record of which it can well be proud, and in this short space of time has not only published the biggest song hit known in years, but has also issued several others which have attracted country-wide attention.

The successful publications which this firm has published within the past twelve months include "Over There," George M. Cohan's great war song hit; "Sometime," "M-i-s-s-i-s-s-i-p-p-i," "Come On Over Here, It's a Wonderful Place," "There's Only One Little Girl," "Cotton Pickin' Time in Alabama" and "Erin Is Callin'."

Among the new numbers which will be exploited this season the war song "When the Yanks Come Marching Home" is attracting much attention and promises to become one of the most popular songs Mr. Jerome has yet written.

Modest and unassuming of manner, with a personality which can only be described as charming, Mr. Jerome has an unlimited number of friends, all of whom are wishing him the greatest success in his future business career, the first year of which has ended so satisfactorily.

BERLIN BUYS ART SUBJECTS

Irving Berlin, who since his royalties on popular songs and musical comedies have mounted to a figure which places him in the wealthy class, has become interested in art and at the sale of the effects of the late "Diamond Jim" Brady last week purchased a number of valuable objects.

VON TILZER SONGS WIN

Murray Bloom and Ben Bernstein are in Chicago, where, according to a telegram received in New York on Tuesday of this week, the Von Tilzer songs are winning in fine shape.

"Says I to Myself Says I," "Give Me the Right to Love You," and "Just as Your Mother Was" are the leaders.

BERNARD GRANVILLE CO. CLOSES

The Bernard Granville Music Co., of 145 West Forty-fifth St., closed its doors last week. The filing of several judgments against the company was directly responsible for the winding up of the business.

Charles Lang, the former business manager of the concern, is now connected with the Kendis-Brockman Co.

BELLE BAKER SINGS HARRIS SONG

Belle Baker has been scoring a big hit the past two weeks at the Royal Theatre, where she sang nine songs at each performance, closing with Chas. K. Harris' phenomenal revival of "Break the News to Mother." She is registering her same big success this week with the Harris ballad at the Orpheum Theatre, Brooklyn.

VON TILZER HAS FOUR SUCCESSES

Harry Von Tilzer has four big selling song successes in "Just as Your Mother Was," "Give Me the Right to Love You," "Says I to Myself Says I," "It's a Long, Long, Way to the U. S. A."

BOB RUSSAK ON THE ROAD

Bob Russak, who recently returned from a business trip, started out again this week on a campaign through the East for the Broadway Music Corp. publications.

ROBBINS COMPLETES TRIP

Jack Robbins, of the Forster Inc. Music Co., has just completed a coast to coast business trip, and for the next few weeks will be in Chicago.

EDWARDS HAS NEW BALLAD

Gus Edwards has just completed a new ballad, entitled "Au Revoir," which he claims is a worthy successor to "For You a Rose."

BURLESQUE

JACK LEVY AND SIDMAN HAD CONTRACT

AGREED TO SPLIT PROFITS.

Since Oct. 10 Jack "Sheriff" Levy has exhibited documents which prove conclusively that he left the "Dreamland Burlesquers" with the full knowledge and consent of David Sidman, its owner. This fact is in direct contradiction of previous reports which reached Broadway regarding his behavior in the matter.

The "Sheriff" has been back in town for some time after having piloted the company through a series of mid-western one-night stands. Levy has a signed contract with Sidman under date of Oct. 8, 1917, executed at Kenton, Ohio, under the terms of which he was to have nothing further to do with the management of the company; it was agreed in that contract that Sidman was to actively manage the company from that time on and to make and render to Levy daily reports of all receipts and other business transactions. Levy states that he did everything in his power to perform his part of the agreement and that it was understood and agreed between him and Sidman that he was not to continue on the road with the show after the date of agreement. The contract further stated that, while Levy was to receive no salary or be in any way responsible for the obligations of the company, he was to get one-half of any profits that the show might make after the payment of all expenses.

After the signing of the agreement, Levy went to Chicago and Rockford, Ill., with the knowledge of Sidman and, after returning to the company and bidding good-bye to Sidman, came on to New York.

SET "TOBACCO FUND WEEK"

The Columbia Amusement Co. and the American Burlesque Circuit, have decided to make the week of Nov. 12, "Tobacco Fund Week."

It is the idea of the companies to have the female members of every company on both circuits go amongst the audiences of the houses they are playing, at each matinee and night performance, and make collections. The total amount collected will be turned over to the respective circuits, which, in turn, will buy tobacco and send it in specially made bags marked "From the Columbia and American Burlesque Circuits" to the boys in the trenches.

BURLESQUE CAR IS ROBBED

EASTON, Pa., Nov. 3.—"Blutch" Cooper's "Army and Navy Girls" car, while on the siding of the Lehigh Valley Ry., today, was broken into and seven trunks broken open and robbed.

The car had been unloaded in the morning and the theatre stuff removed. As this is a one-nighter, however, the hotel trunks were left in the car. When the crew came back after the night show to load the car, they found that the window had been broken, and someone had entered and broken open the trunks belonging to Lou Stark, manager of the company, Geo. Handley, Edith Turner, Dot Leroy, Clara Atwood, Lee Handley and Ben Bolan, agent of "Hello Girls."

JOHNNY ELLIOTT GIVES NOTICE

BOSTON, Mass., Nov. 5.—Johnny Elliott and Dolls have given in their notice to close with the "Monte Carlo Girls" at the Howard, this city, Saturday night. Difficulties with the stage manager caused them to resign.

"MILITARY MAIDS" CAR BURNS

CHICAGO, Nov. 5.—While enroute from St. Louis to the Englewood in this city last Saturday night on the Chicago and Alton Railroad, the baggage car of the "Military Maids" was completely destroyed by fire. The entire baggage of the company, both hotel and theatre, as well as scenery and props, was entirely destroyed.

Manager Beatty, of the Englewood, lent the company scenery and enough costumes to give the show. The members of the company were compelled to work in their street shoes.

PRIMROSE SEMON OUT OF CAST

DES MOINES, Ia., Nov. 1.—Primrose Semon, who is featured with "Hello America," the attraction playing this week at the Berchel Theatre, retired from the cast last Friday night at the Columbia, Chicago, on account of throat trouble. She is under the care of a physician and hopes to resume her place next week at the Gayety, Omaha.

Jean Fleming, her understudy, is filling her place capably.

INDIANAPOLIS TO HAVE STOCK

INDIANAPOLIS, Nov. 3.—Eastern theatrical interests have leased the Empire Theatre here, and will operate it in connection with houses in other cities in the production of high-class burlesque. L. G. Grossman, of Washington, heads the leasing concern. The opening date is set for November 15.

EMMA KOHLER OUT OF CAST

WATERBURY, Conn., Nov. 5.—Emma Kohler, prima donna of the "Bon Tons," has given in her notice to close in this city Saturday night. A severe cold has handicapped Miss Kohler in her work the past two weeks and she has decided to take a rest under the doctor's advice.

GEORGE LEON IS EXEMPT

PITTSBURGH, Pa., Nov. 2.—George Leon, who left the "Majestics" in Washington last week in answer to a call from the National Army, has been declared exempt by the draft board on account of dependents.

BURLESQUERS PREPARE NEW ACT

Rosco Ails, of Irwin's "Majestics" and Charlie Lewis, juvenile of the "Some Show" are preparing a new act which will be written for them to open on the United Time in the Spring, when they close with their shows.

PROVIDENCE MANAGER RESIGNS

PROVIDENCE, R. I., Nov. 3.—William Canning, who has been manager of the Colonial Theatre, for the past three years, resigned last week. John Callahan, formerly of Springfield, Mass., is now in charge of the house.

"KID" KOSTER TO CHANGE

Chas. "Kid" Koster starts ahead of the "Cabaret Girls" next week at Holyoke. Florence Arnold (Mrs. Koster) joins the "French Frolics" this week, the show with which Koster is now traveling.

HYDE AND BEHMAN PATRIOTIC

Hyde and Behman were one of the big firms to subscribe for a block of the recent allotment of Liberty bonds. They took \$50,000 worth through one of their banks.

SYLVIA BRODY QUILTS

Sylvia Brody, soubrette-ingenue of the Ben Welch show, closed at Kansas City. She may enter motion picture work.

KEITH'S BRONX IS LEASED BY B. F. KAHN

WILL INSTALL BURLESQUE STOCK

B. F. Keith's Bronx Theatre, located at One Hundred and Forty-ninth Street, near Third Avenue, has been leased by Ben Kahn for a term of years. The lease was turned over to Kahn last Thursday. The house will continue with its present policy of vaudeville and pictures until Saturday night, Nov. 17. The following day it will be turned over to Kahn, who will install a first-class stock burlesque company. The house will then alternate with his Union Square and the National Winter Garden. A fourth house will be added to the circuit in the next few weeks giving the companies four weeks to play each show. In other words, they will have to rehearse a new show every four weeks.

Kahn will change the name of the theatre to the Follies, and it will be known as B. F. Kahn's Follies. The house is one of the best located in the Bronx, is within fifty feet of the busiest street corner in that section of the city, a half dozen car lines practically passing the door that include the subway and elevated roads. The house has a seating capacity of eighteen hundred and ample stage room for any burlesque attraction. Kahn will offer burlesque at popular prices. From ten cents to twenty-five cents at the matinee and fifteen to fifty cents at night will be the scale. The companies playing the Follies will have nine principals and thirty chorus girls. Ned Alvord will manage the house for Kahn. He has been there all season as manager, is well known in the Bronx and popular with its patrons.

Miner's Bronx, which is only a few blocks from Kahn's new house, is playing Columbia attractions. This house has enjoyed the burlesque patronage of the Bronx during that time and for several seasons before when the Empire Circuit played the house.

SPIEGELS SWITCH AGENTS

George "Alabama" Florida has been selected by Max and Eddie Spiegel to do the advance work for their new production, "Furs and Frills," which will open at Syracuse, N. Y., Thanksgiving Day. Florida will have two second men, W. C. McNaughton and Arthur Fitzgerald.

Louie Gilbert, who is now ahead of the "Social Follies," will go ahead of the "Speigel Revue," starting in Washington in two weeks' time. Max Quitman will do the advance work for the "Social Follies."

IRENE MEARA RECOVERED

WATERBURY, Conn., Nov. 1.—Irene Meara, soubrette of the "Sporting Widows" who had been out of the cast since the show played Providence, on account of an injured limb, returned to the company at the Jacques Theatre here, this week.

GERARD GOES HUNTING

Barney Gerard leaves New York this week for his lodge at Selbago Lake, Me., where he will spend a week or ten days hunting.

KAHN SIGNS LEADS

Ben Kahn has signed Harry Steppe, and Ambark Ali for his two stock companies. Steppe and Billy Spencer will head one company, while Ali, assisted by Nat Young, will be with the other company.

MEYERS AND MALDEN IN VAUDE.

Meyers and Malden, formerly with Sam Howe's Big Show, opened with the Kenderson Sisters at Fox's Star Theatre, this city. On the same bill was "Blondy" Robinson, formerly with the "Mischief Makers."

GEORGE CLARE CHANGES

George Clare closed last Saturday night at the Gayety, Brooklyn, as agent of the "Cabaret Girls." He leaves this week for Kansas City where he will join the "Speedway Girls," going ahead.

MACKAY SIGNED FOR 3 YEARS

Barney Gerard signed Frank Mackey up last week for three more seasons. Mackey recently replaced George P. Murphy as the "Hot Dog" man in the "Follies of the Day."

FINBERG CHANGES JOBS

MINNEAPOLIS, Minn., Nov. 3.—Abe Feinberg, who has been ahead of the "Speedway Girls" all season, has left the show, to take over the management of the "Gay Morning Glories."

CHARLOTTE WORTH TO QUIT

Charlotte Worth, prima donna of the "Follies of Pleasure," and Nat Shack of the same company will close with the show at the Star, Brooklyn, Saturday night.

ANNA LOGAN IS ILL

TORONTO, Can., Nov. 2.—Anna Logan, a member of the "Girls from the Follies," company is confined at the Grace Hospital, this city.

WALDRON TO QUIT BEHMAN

William Waldron closes with the Behman Show at the Casino, Brooklyn, Saturday night. Jack Honon replaces him as second comedian.

MANNY MORRIS CLOSES

Manny Morris, musical director of the "Maids of America," closed with the show Saturday night in Jersey City.

BURLESQUE NOTES

Several changes are being made in Sam Sidman's show.

Word was received in New York last week that Ambark Ali would close with the Mollie Williams Show this week.

Jim Rhodes has issued an attractive folder giving the list of war tax rates at his theatre in Albany.

Sam Michaels is now principal comedian of the "Forty Thieves." He joined the show recently.

Mae Dix, soubrette of the "Burlesque Wonder Show," visited her home in Pittsburgh during her lay-off last week.

Elsie Moentenick, with the "Military Maids," has been made understudy to Leona Fox, prima donna of the show.

The programme of Miners' Bronx last week carried the cut and address of every candidate of all parties running for election.

Hilda La Roy has filled the weak spot of prima donna of the "Some Show" very well. Miss La Roy's work and appearance is refreshing.

The "French Frolics" had one hundred and twenty-four seats on the stage at the Star the Saturday night the show played there.

Julius Witmark, Witmark Building, N. Y.

Buffalo, N. Y., Oct. 30

Papers here claim "France" greatest war song ever written.
Get them.

JOE HOWARD

I DID—HERE THEY ARE—THEY SPEAK FOR THEMSELVES

Buffalo Evening Times, Oct. 30

**Howard and Clark
In Musical Revue
Are Shea Leaders**

Joseph E. Howard and Ethelyn Clark, assisted by a company of goodly proportions, present a musical revue at Shea's Theater that is the finest ever given at that playhouse. It is given in four scenes which are produced with the most lavish stage dressings of any of the musical shows at Shea's. The act abounds with splendid music, catchy songs and plenty of action. The hit of the evening was the song "Somewhere in France There's a Lily." He was assisted by Miss Clark who appeared as Liberty and it has war songs that have been introduced heretofore discounted. It is the hit of the war songs. Mr. Howard sang it as an encore to the repeated calls of the audience and then it set the people wild with enthusiasm.

Buffalo Evening News, Oct. 30

Shea's—Vaudeville.

If the headline feature at Shea's this week, "The Musical World Revue," sets a pace for other vaudeville acts to follow, few will be able to surpass it or even equal it either in musical offerings, costuming or scenery.

Joseph E. Howard with Ethelyn Clark and a company of 25 present the "Revue" and yesterday's audiences gave the act an ovation, recalling Mr. Howard and Miss Clark again and again. The review is a summary of Mr. Howard's best compositions given with appropriate stage settings. Members of the company not only have fine voices but dance cleverly. Mr. Howard responded to repeated encores with a new composition, "Somewhere in France There's a Lily" which is the best war song yet offered to the public both in melody and theme.

Buffalo Express, Oct. 30

AT SHEA'S THEATER.

Joseph Howard's new song, "Somewhere in France is a Lily," a hit.

An unannounced song took the top place on yesterday's bill at Shea's theater, when Joseph E. Howard's latest composition, "Somewhere in France is a Lily," was sung by the composer with chorus, Ethelyn Clark appearing as Liberty. The audience applauded, shouted and demanded the song again and again. It came at the end of Mr. Howard's musical revue, which headlines, and was sung on the stage of Shea's for the first time, scoring a tremendous hit. Before the act was over, the audience was whistling and humming the catchy melody and recalling the words. It is one of the best of the new war songs.

Buffalo Courier, Oct. 30

Shea's—Vaudeville.

Joseph E. Howard, well-known song composer, and Ethelyn Clark present an entertaining musical revue in four scenes at Shea's theater this week, winning an enthusiastic welcome. At the opening performance Mr. Howard received such a succession of curtain calls he was obliged to sing an extra number, his latest song, "Somewhere in France There's a Lily," sung for the first time yesterday afternoon. He made an enormous hit with the audience who whistled an accompaniment in the final verse.

Buffalo Commercial, Oct. 30

Shea's Theatre.

"Somewhere in France is a Lily," a song by Joseph Howard sung in response to many curtain calls, is no small feature of the capital bill at Shea's Theatre this week. It is the latest of war songs and its melody is the kind that stays awhile. The audience, keen to pick up the spirit of the song, whistled the accompaniment once Mr. Howard showed how it is done.

AND IT IS NOT ONLY IN BUFFALO, BUT PRESS AND PUBLIC OF EVERY CITY IN WHICH JOSEPH H. HOWARD AND ETHELYN CLARK APPEAR ARE UNANIMOUS IN THEIR PRAISE OF

SOMEWHERE IN FRANCE IS THE LILY

one of the greatest war songs of not alone this, but any other period. The lyric of Philander Johnson is an inspiration.

PROFESSIONAL COPIES AND ORCHESTRATIONS IN ALL KEYS

M. WITMARK & SONS

Uptown Prof. Rooms, AL COOK, Manager
1562 Broadway, NEXT TO PALACE THEATRECHICAGO
Schiller Building
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218 Tremont St.
JACK LAHEYPROVIDENCE, R.
18 Belknap St.
J. CROWLEYPHILADELPHIA
35 South 9th St.
ED. EDWARDSBALTIMORE
New Reilly Hotel
F. HARRISONSAN FRANCISCO
Pantages Building
AL. BROWNEST. PAUL, MINN.
R. 158 Bremer Arcade
WM. B. WESSEL

MIGNON

"The Dainty Little Mimic"

THIS WEEK (Nov. 5) B. F. KEITH'S ALHAMBRA THEATRE

Booked Solid U. B. O.

Direction—Arthur Klein

SAVANNAH and GEORGIA

Now Splitting with NEW YORK LINCOLN SQUARE and NEW YORK BOULEVARD

Direction, HARRY SHEA

KIPP and KIPPY

COMEDY JUGGLERS.

Direction ALF. T. WILTON

LAWRENCE J. GOLDIE, of the U. S. B. O., is ill.

Harry Spingold, the Chicago agent, is Broadwaying.

Al Wallman has been booked for the season on Pantages time.

Moss and Frey start their tour over the Orpheum Circuit next week.

Craig Campbell will sing a leading tenor role in "Over the Top."

Ralph Herz quit "Good Night Paul" at Albany last week. So did Paul.

Kimberly and Arnold opened in a new act at Yonkers last Monday.

Kawano Brothers, Japanese aerobats, are booked solid on the W. V. M. A. time.

Maurice Campbell has been given an officer's commission in the U. S. Army.

Al Weber and Helen Donovan have split company, and from now on each will do a single.

Bradley and Ardine have been engaged for the next Al Jolson show at the Winter Garden.

Sidonie Espero, a New York girl of Spanish descent, is in the cast of "Kitty Darlin'."

The **Four Nelson Comiques** have just arrived from the West and will open soon around here.

Karl Hoblitzelle, president of the Interstate Amusement Co., is spending the week in Dallas.

Lew Goldie has returned to his office at the Palace Theatre Building after a week's vacation.

Frank Fay has returned to his office, after a serious illness which kept him in bed for two weeks.

Achmed Abdullah and Carlyle Moore are collaborating on a comedy entitled "My Wives Object."

Walter Brower has been held over for the last half of the present week at the Fifth Avenue Theatre.

Armstrong and Hale have arrived from the West and are doing a sketch called "The Phantom Rival."

Du Rocher and DeLee have been booked on the Loew circuit by Mandel and Rose. They start next week.

Frank Lalor is going to leave these shores for London, where he will appear in "The Lilac Domino."

Master Gabriel is going on a tour in a revival of "Buster Brown" under the management of John Cort.

Bert Dally has organized a musical show to tour the West Coast. His cast contains thirty-five people.

George Plateau, a French actor, made his American debut in "Service" last Monday night in Baltimore.

William Bartlett Reynolds will be in advance of "The Rambler Rose" production when it goes on tour.

Augusta Perry is playing the role of Nan Carey with A. H. Woods' "Cheating Cheaters". Southern company.

Eva Fay, the mystic, has played three times at the Palace, Staten Island, and the audiences are asking for more.

Electro and Company was impressed for service last Sunday by the Racine, Wis., Strand Theatre to fill a vacancy.

Lew Petel and Robert E. Lee, of March's Musical Merry Makers company, are now in the army and navy.

ABOUT YOU! AND YOU!! AND YOU!!!

Phillis Nielson Terry is going on tour in a new production under the management of George Tyler in December.

Musette, the dancing violinist, made her first appearance in the Ziegfeld "Midnight Frolic" last Thursday night.

Lew Rose left for New Orleans Saturday with a coop of chickens for his new burlesque show which opens Nov. 11.

Charles G. Miller has completed arrangements for the purchase of the outdoor ice rink at the Cincinnati Zoo.

Mme. Raymonde Delaunois, French mezzo-soprano of the Metropolitan Opera Co., arrived from Europe last Thursday.

Ed Wynn, now appearing in "Doing Our Bit" at the Winter Garden, has purchased a home at Forest Hills, L. I.

Eugenie Golden has been booked on U. S. B. O. time by Harry Reiners. She will do a single classical singing act.

Laura De Fogie has returned from Chicago, where she played Pantages time, and starts over the Loew circuit next week.

Katherine Murray left the Orpheum, Omaha, last Saturday and is bound for New York to have her appendix removed.

The **Two Brownies**, who have been working on Inter-State time, appeared in Racine previous to departure for the Coast.

The **Kasterson Brothers** did their stunt at the Strand Theatre, Racine, Wis., after finishing a solid season on Association time.

Julius Tannen was one of the speakers last Wednesday at the breaking of ground for the New Keith Theatre in Syracuse, N. Y.

Iden Payne will stage the production of the new Barrie play, "Dear Brutes," which the Charles Frohman Co. will produce.

Erba Robeson is winning praise for her impersonation of the old Irish mother in Larry Kelly's act "The Minstrel of Kerry."

Joseph Saperstein, owner of the Hippodrome Theatre in East Bridgeport, Conn., is increasing the capacity of his house to 1,500.

Stanley C. Ridges will play a role in "Six Months' Option," the new play by Dorothy Donnelly which she will also produce.

Maurice, of Maurice and Walton, dancers, wants to be hereafter billed as Mr. Maurice and Miss Walton. All right, Maurice.

M. A. Yack reports that the "Canary Cottage" company of which he is manager subscribed \$7,800 to the Second Liberty Loan.

Baird and Inman opened at New Haven last week and have fifteen weeks booked ahead. The act consists of a piano and song revue.

George Rosener and his wife, Adele Oswald, accompanied by George Wetzel, have gone to the Adirondacks for a two weeks' hunting trip.

Allen and Green have moved from 418 to 501 in the Putnam building. Their new office is that recently occupied by the late Frank Bohm.

Lee Orland and Beatrice Earl are playing the juvenile lead and "heavy" roles respectively with Gazzolo, Gatts and Clifford's Eastern "Her Unborn Child" company.

Emma Warren (Mrs. J. S. Garside) has been called from New York to Olney, Ill., by the illness of her brother.

Leon Errol has assembled the cast for "Words and Music," the new Hitchcock-Goetz musical revue, rehearsals of which begin at once.

Louise Dresser has again entered the cast of "Have a Heart," having gone to Cleveland last week to replace Flora Zabelle, who is ill.

Sarah Padden will start her tour in "The Clod" on the Orpheum circuit beginning at St. Paul on Nov. 26. Later she will be seen in "Her Way."

F. J. Williams, manager of the Gladmer Theatre, Lansing, Mich., is giving motion pictures at his house on the nights not given over to legitimate.

Richard Harlow, the famous Queen Isabella of "1492," appeared at E. E. Rice's testimonial benefit at Hitchcock's Forty-fourth Street Theatre.

Lew Tilford, the ventriloquist, has joined with Jack Linder and will conduct an agency from now on. Al. Weber is also associated with the two.

Ben Mills, manager of Loew's Eighty-sixth Street house, has left the Stars and Stripes for the Union Jack, and will take care of Loew's Montreal house.

Pearl M. Boyd announced this week the death of her husband, Grose K. Boyd, who was 29 years old. He died of tuberculosis in Greenville, Mich.

Jim Donovan and Marie Lee are about to add a third member to their team. Miss Lee has temporarily retired, awaiting the arrival of the newcomer.

George Lemley, who has just written a patriotic song which he dedicated to the American Red Cross, is rehearsing in "Excuse Me," for Henry W. Savage.

Frank T. Early, publicity man at the Colonial Theatre, Lawrence, Mass., this season, is now a member of the National Army at Camp Devens, Ayers, Mass.

Herbert Jennings has become manager of the Lyric Theatre, Jamestown, N. Y., the policy of which has been changed and now offers only vaudeville and pictures.

Nate Erber, of the Lincoln Square Theatre, Decatur, Ill., has erected an elaborate metal and glass canopy in front of his house.

Imogene Fairchild, daughter of L. Stoddard Taylor, manager of the Belasco Theatre, Washington, D. C., is playing in "Madame Sand," Mrs. Fiske's new play.

Ethel Hopkins, daughter of the late Col. John D. Hopkins, has joined the cast of the Hippodrome and is appearing as "Miss Liberty." Her father was one of the founders of vaudeville in America.

George West, formerly of West and Fowler, has closed an engagement of seventy-one weeks with the Vern-Curtis Shows and on Oct. 24 married Mrs. M. E. Seeman, a non-professional, at Loomis, Neb.

Frank Stone, Jr., weighed eight and a half pounds on November 1, when he first saw the light of day. Beth Stone is doing nicely, thank you. And Frank Stone, the father is just too gol-darned happy to speak.

Dr. Oscar M. Leiser, who has received a captain's commission in the Medical Corps and is soon to sail for France, was the guest of honor at a dinner given last Sunday by the Lambs at their clubhouse.

Bert Lament is expecting an heir next month, and is laying even bets on its being a boy. He already has twenty bets out, varying from hats and dinners to automobiles.

Harry A. March, Sam Bratschi and John Malloy, of March's Musical Merry Makers company, have been rejected from the army on the ground that they have dependents.

George Bateman, for several years in charge of the ticket office at the Broadway and Empire Theatres, has enlisted in the aviation corps and has been ordered to report for duty.

Herbert Meyerfeld has opened a Lyceum Bureau in San Francisco, where first-class musical attractions will be handled. He is associated in the venture with Blake and Amber.

Manager Wood of the Hudson Theatre, Union Hill, is presenting twelve Keith acts on his bill in honor of Fall Carnival week. "The Rising Generation," with ten kiddies, is the main feature.

Lillian Cooper, daughter of Frank Kemble Cooper, has signed with Jessie Bonstelle for a role in "Good Morning, Rosamond," now in rehearsal and soon to be produced at the Shubert Theatre.

Nettie Woods Warner, of March's Musical Merry Makers, gave a Halloween party at the Park Palace, Dunkirk, N. Y. It was also the birthday of Mrs. Warner and she received many pretty presents.

Alf T. Wilton has booked the following acts over the United and Orpheum times: William J. Montgomery and George Perry, Elizabeth M. Murray, Edward Marshall, the McIntyres and McMahon and Chapelle.

Celia Bloom, manager of the New York office of the International Amusement Co., which is operating a chain of theatres in Texas, Arkansas and other States, has returned from a trip over the circuit.

Ethel Hopkins was selected by Charles Dillingham to represent Miss Liberty in "The Land of Liberty," the new Sousa-Burnside tableau which is being interpolated as an election week novelty in "Cheer Up."

Mrs. Maudie Mallia of the Hippodrome show was arrested last week for speeding and fined \$25. Her plea, that she was late for the matinee and that it was important that she arrive on time, did not save her.

Frederick Lloyd has been invalidated by the British War Office, and will continue playing Johnny in "Misalliance" in New York and on tour, but if the war is still on when he recovers from his illness will rejoin the British Army.

Henry Hull, star of "The Man Who Came Back," had an odd surprise while playing the Lyric, Cincinnati. His godfather, the famous "Marse" Henry Waterson of Louisville, sent him an enormous pumpkin as a Thanksgiving token.

Ed. Pinckler, house superintendent of the Hudson Theatre, Union Hill, did a one-night stand as a fireman and extinguished the blaze which threatened to consume an auto in front of the theatre recently. His hands were severely burned.

Robert M. Ryland, formerly doorman for the New York Theatre and at present holding the same position at the Broadway Theatre, lost his suit against the Broadway Star Feature Co., Inc., last week for injuries sustained when he fell through the glass roof atop of the New York Theatre two years ago. Ryland will have to pay the costs of \$108.95. Ryland sued the New York Theatre Co. on the same claim last week and lost, also having to pay the costs. His suit against the Vitagraph Company, also on the same grounds, is still in the courts.

First Time in the East

SANTUCCI and PARIS

**Artists
on the
Accordeon
and
Harp**

AT

**William Fox's
City Theatre**

**Last Half of this Week
November 8, 9, 10 and 11**

A Positive Sensation

AT

**B. F. KEITH'S
BUSHWICK THEATRE**

Week of Oct. 29th

JAMES WATTS

**A Riot of Laughter
A Treat in Travesty**

**This Week, Nov. 5th
MARYLAND THEATRE
Baltimore**

DIRECTION—MAX HAYES

WHITE, OLIVER AND CO.

Theatre—Proctor's 23rd St.

Style—Skit.

Time—Seventeen minutes.

Setting—Club scene, special.

White, Oliver and company present a little skit, which is very entertaining. One of the members, being bored by the crowd at a club, tries to get away from it, when a friend, who is intoxicated, comes out of the club and sits down next to him. After annoying him for some time he asks him where he lives and on being told in Harlem, decides to go up there and look for a flat.

A curtain is then lowered to depict a Harlem flat. A young lady is about to enter the house when he asks her a few questions. She resents them, but talks to him in a friendly manner and invites him into her home.

The curtain is lowered and on rising shows them kissing. Suddenly a door is heard closing, and the husband of the girl walks in, and after being introduced, they find they are club members.

To finish their act they sing and dance. Some parts should be cut out to shorten the act as it runs too long in its present shape. M. L.

THE SHERMANS

Theatre—National. (Try out).

Time—Twenty minutes.

Style—Songs and instruments.

Setting—One.

The Shermans, apparently father and son, present a series of operatic and high class selections in a thoroughly pleasing manner. The older man has a splendid voice, and the boy plays the piano and the violin with feeling and good technique.

When seen by this reviewer, though, the act was about twice too long to hold the audience. One song, a violin solo, and another one with which to close would be about right, cutting the turn to eight or ten minutes. The two people seem to be sincere lovers of their art, and have obviously studied long and intensely. Whether the aristocratic nature of their selections will find favor with small time audiences is doubtful. P. K.

LEMAIRE AND GALLAGHER

Theatre—Fifth Avenue.

Style—Skit.

Time—Fifteen minutes.

Setting—Special.

LeMaire and Gallagher have a travesty skit called "The Battle of Whateuse."

They open it with a black faced comedian in the uniform of a soldier being blown in by a couple of bombs. After a line of comedy chatter, which takes place between an officer and a private, a war map is then placed on the ground on which the officer tries to point out the different positions of the enemy. The comedian is then instructed to go into enemy territory, and you hear the sounds of horse's hoofs the while the officer explains the dangerous ride he is making. Just as everyone is interested, in rushes the private and asks how to put the saddle on the horse.

The turn is very funny. M. L.

TIVOLI SISTERS AND HILLS

Theatre—Proctor's 58th St.

Style—Variety.

Time—Twelve minutes.

Setting—In one and full stage.

This act opens with a little skit which can be dropped, as it has no connection with the act whatsoever.

The curtain then rises, with both brothers riding wheels, after which one of the sisters does a clog dance, finishing with some difficult steps. The other sister then shows how to jump rope and dance at the same time, followed by one of the boys on a high wheel, riding around, while a dog goes in and out. One of The Misses Tivoli, in a Yama Yama suit, then dances, doing some acrobatic stunts. To finish the act each does a different turn. They were well applauded. M. L.

NEW ACTS

(Continued from Page 9)

DE HOMANS

Theatre—Proctor's 23rd St.

Style—Acrobats.

Time—Seven minutes.

Setting—Full stage.

The De Homans do a balancing acrobatic act.

The turn opens with the man balancing the woman in the air, after which they mount a revolving ladder and some turns that are rather difficult are done. The woman then suspends herself and, with the aid of a strap, does a few revolutions, followed by the man on the rings. She then balances the ladder, lying on her back, while the man is going through some tricks on the rings. With the man and woman on the ends of the ladder it then revolves, going faster with each turn. This act is good for small time houses only. M. L.

PEARL SANS

Theatre—Proctor's 23rd St.

Style—Singing comedienne.

Time—Ten minutes.

Setting—Black and gold drop.

Pearl Sans sings her first song from behind the curtain, making her entrance from a hat on the drop. She then wears several hats and sings a song with each change.

For her last song, she wears a costume made of metal which is supposed to represent a suit of armor. Then, giving the command to fire, she pulls a string and a gun hidden in her hat goes off. There is a part in the last song that is a bit suggestive and should be taken out of the act. Otherwise the turn is a novelty. M. L.

BERNARD AND LLOYD

Theatre—Proctor's 23rd St.

Style—Comedy talk and singing.

Time—Fifteen minutes.

Setting—In one.

Bernard and Lloyd take the parts of a Jew comedian and a straight.

The act has to do with an accident which occurred to the Jew while riding on a street car. Wanting to get some money out of the company, he turns the case over to an attorney.

The comedy of the act starts when they rehearse the accident, and, after some Jewish dialect, sing some songs and parodies.

Bernard finds it very easy to get laughs and Lloyd is a good straight. M. L.

AMBROSE AND PEGGY

Theatre—National. (Try-out.)

Style—Singing and piano.

Time—Twelve minutes.

Setting—One.

The act presented by this team, a man and woman, is best defined by the adjective refined. They work in evening clothes and maintain quietness throughout. The man has an excellent voice and a good stage presence, and the girl sings nicely. Their finish is a song done in three different styles—as sung by a child, as opera, and straight. All their numbers are well chosen. The turn is very much above average acts of the sort. P. K.

MAURICE PRINCE

Theatre—Proctor's 58th St.

Style—Juggler.

Time—Eight minutes.

Setting—Full stage.

Maurice Prince balances a chair on his forehead, after which he takes a hat, an umbrella and a cane and balances them on his nose. Going through some tricks that are rather old, he then blows a feather from a tube, catching it on his nose and balancing it. He threw a tie into the air, making a bow of it.

To finish the act, he sketches the face of a woman and makes a dress for her out of some cloth. The only good thing in the act was his comedy talk. M. L.

CAMP JUSTICE

Theatre—National. (Try-out.)

Style—Singing and instrumental.

Time—Fifteen minutes.

Setting—Full stage.

The nine negroes who present this entertaining musical sketch are all gifted with good voices and comedy talents, and they have an act which should please even the most critical.

The setting represents a camp kitchen. The men are attired as waiters. The piano is disguised as a large stove. They open with a patriotic chorus, and then follows a recitation song, in which each member speaks two lines. An excellent quartet renders a number, which is followed by a banjo duo.

The act closed with a ragtime shuffle, accompanied by the musicians. The actors all have pep and talent, and know how to get numbers across. As it stands, the act is a winner. P. K.

WILLING AND JORDON

Theatre—Proctor's 23rd St.

Style—Singing and piano.

Time—Thirteen minutes.

Setting—In one.

Willing and Jordan open their act with a song done in a very neat style. With Willing at the piano they then sing. Willing, in the shadow of the spot-light, then renders a pretty little selection, followed by Miss Jordan in a change of wardrobe when she sings a pathetic song. They then sing a few selections in one of which Miss Jordan gives an imitation of the way different characters would sing the same song.

To finish their neat little act they dance, for which they were loudly applauded. M. L.

ROME AND COX

Theatre—Alhambra.

Style—Dancing and singing.

Time—Eight minutes.

Setting—One.

Rome and Cox open their offering with a song by Miss Cox, at the same time dancing around the stage. Then with the spotlight on them, they dance, and follow with a soft shoe effort by Miss Cox that goes very well. Then, for no reason at all, Miss Cox appears in a freakish looking costume, which does not look well on her.

They finish with a comedy dance. The act is a good one, but would have gone much better had they had a few more songs. M. L.

THE FLEMINGS

Theatre—Alhambra.

Style—Poses and acrobatics.

Time—Seven minutes.

Setting—Special.

The Flemings do a series of poses in alabaster.

After doing five or six poses, which were very good, they close in one, after which a few acrobatic turns are done. Among these, one in particular was a very difficult trick, and held the attention of the audience. One of the men lifts the other off the stage with one hand and exits with him.

This act is good for either an opening or closing turn in any theatre. M. L.

"SPADES ARE TRUMPS"

Theatre—Proctor's 23rd St.

Style—Sketch.

Time—Thirteen minutes.

Setting—Kitchen.

This act has to do with the war and, were it not that an American flag was brought into the scene, the act would have fallen completely. The act is composed of two men and a woman, who play their parts very poorly, and would not have received any applause at all if the woman had not made a short speech and dragged the American flag into the scene. M. L.

MATTIE KEAN AND CO.

Theatre—National. (Try-out.)

Style—Comedy sketch.

Time—Fifteen minutes.

Setting—Full stage.

There are two men and two women in this playlet, which is laid in a lawyer's office.

A man comes for a divorce, and his wife chances upon him there. They quarrel for some time, after which the lawyer enters. The lawyer is a woman of the Rose Stahl type, and by making love to the man she turns the wife's anger into jealousy and finally back to love.

The lines are not bright nor is the plot calculated to arouse enthusiasm. The acting is fairly good, a splendid comedy bit being done by the man who plays the janitor. The jokes are all of the mother-in-law vintage. P. K.

MELTON, ROMEY AND CO.

Theatre—Proctor's 125th St.

Style—Dancing.

Time—Sixteen minutes.

Setting—Special.

The act opens with Melton and Romey giving an exhibition of toe dancing, assisted by a Jass Sextette.

Melton then does a Russian dance, in which he imitates Bankoff. The Sextette then plays another selection with the drummer using different instruments, for which it received a big hand. Romey does a toe dance, accompanied by the Sextette, after which, attired in a change of costumes, they do a one-step, finishing with an old-fashioned cakewalk. M. L.

DRESSLER AND WILSON

Theatre—National. (Try-out.)

Style—Songs and dances.

Time—Ten minutes.

Setting—One.

The offering which this team presents is not unusual, either in material or execution, but is well done and exceptionally finished in its presentation. The man and woman have excellent stage presence and polished technique.

They open with a song and dance in evening clothes. The man then does an acrobatic dance which elicits applause. The girl does an eccentric costume number and they finish in evening clothes, the girl wearing man's attire.

The act is fit for good lookings. P. K.

CARLE AND RAYMOND

Theatre—National. (Try-out.)

Style—Singing and banjo.

Time—Fifteen minutes.

Setting—One.

Carle and Raymond are a man and a girl who are agreeable in appearance and having a fair amount of talent, but are remarkably amateurish.

They open with a duet, followed by a solo from the girl. The boy then does a banjo solo, and they finish with another duet. They should devise something more novel if they wish to make any unusual impression. P. K.

HARRY FISHER

Theatre—National. (Try-out.)

Style—Accordion player.

Time—Eight minutes.

Setting—One.

Harry Fisher plays the accordion well, and has a beautiful instrument.

In presentation, however, much is lacking. He simply enters and plays his three numbers without taking any exits. Whether the average audience will be interested in his not unusual talent is a matter of question. P. K.

KROMAL BROTHERS

Theatre—National. (Try-out.)

Style—Hand balancing.

Time—Ten minutes.

Setting—Full stage.

The turn presented by these three men is of a high quality, and should make good. They have some new tricks and exhibit surprising strength. Some of their pyramid effects are unique. It is a good act of this kind. P. K.

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"Boomerang"—Garlick, Phila., indef.
"Broken Threads"—Fulton, N. Y., indef.
"Barbara"—Plymouth, N. Y., 5, indef.
"Cheer Up"—Hippodrome, indef.
"Come Out of the Kitchen"—Broad, Phila., 5-17.
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"Country Cousin"—Galey, N. Y., indef.
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"Doing Our Bit"—Winter Garden, N. Y., indef.
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"Gay Lord Quex"—Hollis, Boston, 5-10.
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"Have a Heart" (H. W. Savage, mgr.)—(East)—Baltimore, Md., 5-10; Norfolk, Va., 12-14.
"Have a Heart" (West)—Detroit, Mich., Nov. 5-10; Toledo, O., 11.
"Hamilton"—Knickerbocker, N. Y., indef.
"Here Comes the Bride"—Geo. M. Cohan's, New York, indef.
"Hitchy-Koo" (Hitchcock & Goetz, mgrs.)—44th Street, N. Y., indef.
"Hans and Fritz"—Corning, N. Y., 7; Bath, 8; Danville, 9; Batavia, 10; Dunkirk, 12; Jamestown, 13.
"Inner Man, The"—Shubert, Brooklyn, 5-10.
"Jack O' Lantern"—Globe, N. Y., indef.
"Kitty Darlin'"—Casino, N. Y., indef.
"Love O' Mike"—Wilbur, Boston, indef.
"Love O' Mike" No. 2 Co.—Schenectady, N. Y., 7; Housick Falls, 8; Greenfield, Mass., 9; Rutland, Vt., 10.
"Lombard, Ltd."—Morosco, N. Y., indef.
"Land of the Free"—Longacre Theatre, indef.
"Leave It to Jane"—Little Theatre, Philadelphia, 5-10.
"Land of Joy"—Park, N. Y., indef.
"Love Drive, The"—Criterion, N. Y., indef.
"Miss 1917"—Century, N. Y., indef.
"Music Master"—Colonial, Boston, indef.
Mack, Andrew—Troy, N. Y., 7; Schenectady, 8-10.
"Maytime"—Shubert Theatre, indef.
"Man Who Came Back" (Wm. A. Brady, mgr.)—Princess, Chicago, indef.
"Masquerader, The" (R. W. Tully)—Booth, N. Y., indef.
"Misalliance"—Broadhurst, N. Y., 5-10.
Mantell, Robt. B.—Bridgeport, 7; Trenton, N. J., 8-9-10.
"Miss Springtime"—Illinois, Chicago, indef.
"Montana"—Shelton, Neb., 7; Cairo, 8; Mason City, 9; Berwyn, 10; Ansley, 12; Broken Bow, 13.
"My Irish Cinderella" (H. R. Schutter, mgr.)—Smith Falls, Can., 7; Kingston, 8; Beelwelle, 9; Peterboro, 10.
"Mother Carey's Chickens"—Loew's 7th Ave., 5-10.
"One Girl's Experience" (A)—Oil City, Pa., 7; Cattaraugus, N. Y., 8; Erie, Pa., 9-10; Olean, 12; Niagara Falls, 13-14.
"One Girl's Experience" (B)—Manistee, Mich., 7; Mt. Pleasant, 8; Charlotte, 9; Battle Creek, 10-11; Paudling, O., 12; Hicksville, 13.
"Old Lady No. 31"—Buffalo, Nov. 5-10; Pittsburgh, Pa., 12-17.
"Oh Boy"—LaSalle, Chicago, indef.
"Oh Boy"—Princess, New York, indef.
"Oh Boy"—Plymouth, Boston, Nov. 5-10.
"Old Country, The"—39th St., N. Y., indef.
"On With the Dance"—Republic, N. Y., indef.
"Only Girl"—Toronto, Can., 5-10.
"Parlor, Bedroom and Bath"—Colonial, Chicago, indef.
W. B. Patton (Frank B. Smith, mgr.)—Hastings, Neb., 7; Minden, 8; Holdredge, 9; McCook, 10.
"Peter Ibbetson"—48th St., N. Y., 5-10.
"Polly With a Past"—Belasco, N. Y., indef.
"Pom-Pom" with Mitzi Hajos (H. W. Savage)—Austin, Tex., 7; San Antonio, 8-9; Waco, 10; Ft. Worth, 12.
"Passing Show of 1917"—
"Pipes o' Pan"—Hudson Theatre, N. Y., indef.
"Riviera Girl"—New Amsterdam, N. Y., indef.
"Rambler Rose" (Chas. Frohman, mgr.)—Empire Theatre, New York City, 5-10.
"Romance and Arabella"—Harris Theatre, N. Y., 5-10.
Robson, May (Augustus Pitou)—Star, Buffalo, N. Y., 5-10; Rochester, 12-13.
"Show of Wonders"—Shubert, Boston, indef.
Skinner, Otis (Chas. Frohman, mgr.)—Powers, Chicago, 5-17.
"Seventeen"—Stuart Walker Co.—Playhouse, Chicago, indef.
"Successful Calamity" (A)—Studebaker, Chicago, indef.
"Star Gazer"—Majestic, Boston, indef.
"Tailor Made Man"—Cohan & Harris, indef.
"13th Chair"—Garlick, Chicago, 5-17.
"Tiger Rose"—Lyceum, N. Y., indef.
"Torches, The"—Bijou, N. Y., indef.
"Turn to the Right"—Tremont Theatre, Boston, indef.

ROUTE LIST

"Three Bears"—Princess, Toronto, Canada, 5-10.
"There She Goes Co." (Harvey D. Orr, mgr.)—Altoona, Pa., 9; Johnstown, 10; Mt. Union, 12; Huntingdon, 13; Cumberland, Md., 14-16; Martinsburg, W. Va., 17.
"Upstairs and Down"—Cort, Chicago, indef.
"Uncle Tom's Cabin" (Wm. Kibbie, mgr.)—Muscatine, Ia., 7; Cedar Rapids, 8; Davenport, 9-10; Moline, Ill., 11; Iowa City, Ia., 12; Clinton, 13.
"Very Idea, The" (Messrs. Shubert, mgrs.)—Astor, New York City, indef.
"Wanderer, The"—Metropolitan Opera House, Philadelphia, 5-17.
Wilson, Al. H.—Temple, Tex., 7; Austin, 8-9; San Marcos, 10; San Antonio, 12-13.
"Willow Tree, The"—Blackstone, Chicago, 5-10.
Washington Sq. Players—Comedy, N. Y., indef.
"Wooding of Eve"—Liberty, N. Y., 9-indef.
"Why Marry"—Cohan's Grand, Chicago, indef.
"Yes or No" (Anderson & Weber)—Metropolitan, Minneapolis, Nov. 4.
"Ziegfeld Follies"—Forrest, Philadelphia.

INTERNATIONAL CIRCUIT

Attractions for the Week of November 11
"After Office Hours"—Kansas City.
"Bringing Up Father"—Providence.
"Come Back to Erin"—National, Chicago.
"Common Clay"—Buffalo.
"Daughter of the Sun"—Orpheum, Philadelphia.
"Fascinating Widow, The"—Baltimore.
"A Good for Nothing Husband"—Chicago, Imperial.
"Hans and Fritz"—Utica, 12-13-14; Syracuse, 15-16-17.
"Heart of Wotona"—St. Louis.
"Katzenjammer Kids"—Paterson.
"Little Girl in a Big City"—Nashville.
"Mutt and Jeff"—Cleveland.
"Millionaire's Son and the Shop Girl"—Lexington, N. Y.
"Marriage Question, The"—Milwaukee.
"Other Man's Wife"—Worcester.
"Peg O' My Heart"—Columbus.
"Turn Back the Hours"—Pittsburgh.
"Treasure Island"—Washington.
"Thurston"—Detroit.
"Which One Shall I Marry?"—Louisville.
"White Slave, The"—Indianapolis.

STOCK

Auditorium Players—Malden, Mass., indef.
Alcazar Players—San Francisco, indef.
Austin, Mildred, Musical Comedy (Star)—Louisville, Ky., indef.
Abern Opera Co.—Pittsburgh, Pa., indef.
Albany Players—Albany Theatre, York, Pa., indef.
Arlington Stock Co.—Oxford, Neb., 5-10.
Baker Stock Co.—Portland, Ore., indef.
Bunting, Emma, Stock Company—Grand Opera House, San Antonio, Tex., indef.
Bishop Players—Oakland, Cal., indef.
Blaine's, James, Players—Saskatoon, Can., indef.
Burns, Melville—Northampton, Mass., indef.
Bradley & Earl Stock Co.—Strand, San Antonio, Tex., indef.
Cooper Baird Co.—Zanesville, Ohio, indef.
Crown Theatre Stock Co. (T. W. Rowland, Sr.)—Chicago, indef.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Dwight, Albert, Players (G. A. Martin, mgr.)—K. and K. Opera House, Pittsburgh, Pa., indef.
Dainty, Bessie, Players (I. E. Earle, mgr.)—Orpheum Theatre, Waco, Tex., indef.
Dubinsky Bros.—St. Joseph, Mo., indef.
Dubinsky Bros.—Kansas City, indef.
Enterprise Stock Company (Norman Hillyard, mgr.)—Chicago, indef.
Earl Stock (Larry Powers, mgr.)—Sharpsburg, Pa., indef.
Emerson Players—Lawrence, Mass., indef.
Elitch Stock Co. (Elitch Gardens)—Denver, Colo., indef.
Elbert & Getchell Stock—Des Moines, Ia., indef.
Earle, Ira, Stock—Waco, Tex., indef.
Edwards, Mea, Players—Watertown, N. Y., 5-10.
Fielder, Frank, Stock—Elmira, N. Y., indef.
Fifth Ave. Stock—Fifth Ave., Brooklyn, indef.
Gordinier Bros., Stock—Ft. Dodge, Ia., indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Glaser, Vaughn, Stock—Detroit, Mich., indef.
Holmes, W. Hedge—Troy, N. Y., indef.
Howard, George, Stock Co.—Vancouver, B. C., Can., indef.
Hippodrome Stock Co.—Hippodrome, Oakland, Cal., indef.
Jewett, Henry, Players—Copley, Boston, indef.
Kenyon Stock Co. (Ferry L. Bott, mgr.)—Kenyon, Pittsburgh, indef.
Knickerbocker Players—Philadelphia, indef.
Katzes, Harry, Stock—Salem, Mass., indef.
Krueger, M. P.—Wilkes-Barre, Pa., indef.
Lakeside Musical Comedy Co.—Denver, Colo., indef.
Lieb, Harris, Stock Co.—Wilson, Chicago, indef.
Lewis, Jack X., Stock (W. W. Richards, mgr.)—Chester, Pa., indef.
Liberty Players—Strand, San Diego, Cal., indef.
Lilleum, Ed. Clark, Stock—Chester, Pa., indef.
Levy, Robt.—Lafayette, N. Y., indef.
Levy, Robt.—Washington, D. C., indef.
Miller & Ball Stock Co.—Steubenville, Ohio, indef.
Moses & Johnson Stock—Paterson, N. J., indef.
MacLean, Pauline, Stock (W. W. Richards, mgr.)—Samuel's Theatre, Jamestown, N. Y., indef.

Modern Players—Pabst, Milwaukee, Wis., indef.
Marcus Musical Stock Co.—New Bedford, Mass., indef.
Morosco Stock—Los Angeles, indef.
Mills, E. C.—Oklahoma, Okla., indef.
Niggemeyer, C. A.—Minneapolis, Minn., indef.
Orpheum Players (Geo. Ebeby, mgr.)—Oakland, Cal.
Oliver, Otis, Players—El Paso, Tex., indef.
O'Neill, Wm.—Manchester, N. H., indef.
O'Hara-Warren-Hathaway's—Brockton, indef.
O'Connell, J. F., Stock—Halifax, N. S., indef.
Poll, Stock—Bridgeport, Conn., indef.
Poll, Stock—New Haven, Conn., indef.
Packard-Jay—Jersey City, N. J., indef.
Phelan, E. V.—Lynn, Mass., indef.
Shannon Stock Co.—Gloucester, Ohio, 5-10; Athens, 12-17.
Shubert Stock—St. Paul, Minn., indef.
Somerville Theatre Players—Somerville, Mass., indef.
Spoonster, Cecil, Stock—Grand Opera House, Brooklyn, indef.
Sites-Emerson Co.—Lowell, Mass., indef.
Sites-Emerson Co.—Haverhill, Mass., indef.
Third Avenue Stock (Frank Doran, mgr.)—Third Ave. Theatre, New York City, indef.
Van Dike & Baton Stock (F. Mack, mgr.)—Joplin, Mo., indef.
Vollman, E. H., Stock—Stockton, Cal., indef.
Vollman, Salt Lake City, Utah, indef.
Williams, Ed., Stock—Kokomo, Ind.
Wilkes Players—Seattle, Wash., indef.
Wilson, Tom—Lyric, Butler, Ind.
Wallace, Morgan, Stock—Sioux City, Ia., indef.
Willard, Fred., Stock—White Plains, N. Y., indef.

BURLESQUE

Columbia Wheel

Al Reeves—Berchell, Des Moines, 4-8; Gayety, Omaha, 12-17.
Ben Welch—Star and Garter, Chicago, 5-10; Gayety, Detroit, 12-17.
Best Show in Town—Corinthian, Rochester, N. Y., 5-10; Bastable, Syracuse, N. Y., 12-14; Lumberg, Utica, 15-17.
Bowers—Hurtig and Seamon's, New York, 5-10; lay-off 12-17; Orpheum, Paterson, 19-24.
Burlesque Revue—lay-off 5-10; Orpheum, Paterson, 12-17.
Burlesque Wonder Show—Orpheum, Paterson, 5-10; Majestic, Jersey City, 12-17.
Bon Tons—Grand, Hartford, 5-10; Jacques, Waterbury, Ct., 12-17.
Behnam Shows—Casino, Brooklyn, 5-10; Empire, Newark, 12-17.
Broadway Follies—Olympic, Cincinnati, 5-10; Star and Garter, Chicago, 12-17.
Bostonians—Gayety, Montreal, 5-10; Empire, Albany, N. Y., 12-17.
Follies of the Day—Empire, Brooklyn, 5-10; Park, Bridgeport, Ct., 15-17.
Golden Crooks—Gayety, Buffalo, 5-10; Corinthian, Rochester, N. Y., 12-17.
Hello America—Gayety, Omaha, 3-9; Gayety, Kansas City, 12-17.
Harry Hastings—Colonial, Providence, 5-10; Casino, Boston, 12-17.
Hilf, Hip, Hoora—Empire, Albany, 5-10; Gayety, Boston, 12-17.
Howe, Sam—Casino, Philadelphia, 5-10; Hurtig and Seamon's, New York, 12-17.
Irwin's Big Show—Grand, Hartford, Ct., 5-10; Jacques, Waterbury, 12-17.
Liberty Girls—Park, Bridgeport, 8-10; Colonial, Providence, 12-17.
Majestics—Star, Cleveland, O., 8-10; Empire, Toledo, O., 12-17.
Merry Rounders—Gayety, Washington, D. C., 5-10; Gayety, Pittsburgh, 12-17.
Millon & Dolis—Lyric, Dayton, O., 5-10; Olympic, Cincinnati, 12-17.
Mollie Williams—Gayety, Boston, 5-10; Grand, Hartford, 12-17.
Marlons, Dave—Gayety, Pittsburgh, 5-10; Star, Cleveland, 12-17.
Majors of America—People's, Philadelphia, 5-10; Palace, Baltimore, 12-17.
Oh, Girl—Casino, Boston, 5-10; Columbia, New York, 12-17.
Puss Puss—Gayety, St. Louis, 5-10; Columbia, Chicago, 12-17.
Roseland Girls—Empire, Toledo, O., 5-10; Lyric, Dayton, O., 12-17.
Rose Sydel's—Gayety, Toronto, Ont., 5-10; Gayety, Buffalo, N. Y., 12-17.
Step Lively—Columbia, New York, 5-10; Casino, Brooklyn, 12-17.
Star and Garter—Miner's Bronx, New York, 5-10; Empire, Brooklyn, 12-17.
Sporting Widows—Cohans, Newburg, N. Y., 5-7; Cohans, Poughkeepsie, 8-10; Miner's Bronx, New York, 12-17.
Social Majors—Palace, Baltimore, 5-10; Gayety, Washington, 12-17.
Sight Seers—Gayety, Kansas City, 5-10; Gayety, St. Louis, 12-17.
Sam Sidman—Columbia, Chicago, 5-10; Berchell, Des Moines, Iowa, 11-16.
Spiegel's Revue—Majestic, Jersey City, N. J., 5-10; Peoples, Philadelphia, 12-17.
Some Show—Empire, Newark, 5-10; Casino, Philadelphia, 12-17.
Twentieth Century Majors—Gayety, Detroit, 5-10; Gayety, Toronto, Can., 12-17.
Watson's Beef Trust—Bastable, Syracuse, N. Y., 5-7; Lumberg, Utica, 8-10; Gayety, Montreal, Can., 12-17.

American Wheel

American—Star, Toronto, Ont., 5-10; Savoy, Hamilton, Can., 12-17.
Army and Navy Girls—Empire, Hoboken, 5-10; Star, Brooklyn, 12-17.
Aviators—Lay-off 5-10; Century, Kansas City, 12-17.
Auto Girls—Grand, Trenton, N. J., 5-10; Gayety, Baltimore, 12-17.

Broadway Belles—Holyoke, 5-7; Springfield, 8-10; Howard, Boston, 12-17.
Bliff, Bing Bang—Majestic, Indianapolis, 5-10; Terre Haute, Ind., 11; lay-off 12-17; Lyceum, Columbus, O., 19-24.
Cabaret Girls—Gayety, Brooklyn, 5-10; Warburton, Yonkers, N. Y., 12-14; Hudson, Schenectady, 15-17.
Charming Widows—Trocadero, Philadelphia, 5-10; South Bethlehem, 12; Easton, 13; Wilkesbarre, 14-17.
Darlings of Paris—Gayety, Minneapolis, 5-10; Star, St. Paul, 12-17.
Follies of Pleasure—Star, Brooklyn, 5-10; Gayety, Brooklyn, 12-17.
Forty Thieves—Court, Wheeling, W. Va., 5-7; Grand, Akron, O., 8-10; Empire, Cleveland, 12-17.
French Follies—Warburton, Yonkers, N. Y., 5-7; Hudson, Schenectady, 8-10; Holyoke, Mass., 12-14; Springfield, 15-17.
Gay Morning Glories—Savoy, Hamilton, Can., 5-10; Cadillac, Detroit, 12-17.
Grown Up Babies—Standard, St. Louis, 5-10; Englewood, Chicago, 12-17.
Girls from Follies—Cadillac, Detroit, 5-10; Gayety, Chicago, 12-17.
Girls from Joyland—Garden, Buffalo, N. Y., 5-10; Star, Toronto, Can., 12-17.
Hello Girls—Wilkesbarre, 7-10; Empire, Hoboken, 12-17.
Innocent Maids—Olympic, New York, 5-10; Gayety, Philadelphia, 12-17.
Jolly Girls—Youngstown, 8-10; Victoria, Pittsburg, 12-17.
Lid Lifters—Century, Kansas City, 5-10; Standard, St. Louis, 12-17.
Lady Buccaneers—Lay-off, 5-10; Lyceum, Columbus, O., 12-17.
Mischief Makers—New Bedford, 5-7; Worcester, 8-10; Olympic, New York, 12-17.
Military Maids—Empire, Chicago, 5-10; Majestic, Indianapolis, 12-17.
Monte Carlo Girls—Howard, Boston, 5-10; New Bedford, Mass., 12-14; Worcester, 15-17.
Miniature Girls—Victoria, Pittsburg, 5-10; Penn Circuit, 12-17.
Orientals—Gayety, Chicago, 5-10; Gayety, Milwaukee, 12-17.
Pacemakers—Gayety, Baltimore, 5-10; Trocadero, Philadelphia, 12-17.
Pat White's—Englewood, Chicago, 5-10; Empire, Chicago, 12-17.
Parisian Fillets—Empire, Cleveland, 5-10; Erie, Pa., 12-13; Ashtabula, O., 14; Youngstown, 15-17.
Review of 1918—Penn Circuit, 5-10; Grand, Trenton, 12-17.
Record Breakers—Majestic, Scranton, 5-10; Binghamton, N. Y., 12-13; Oswego, 14; Niagara Falls, 15-17.
Social Follies—Gayety, Philadelphia, 5-10; Majestic, Scranton, Pa., 12-17.
Some Babies—Binghamton, 5-6; Oswego, 7; Niagara Falls, N. Y., 8-10; Garden, Buffalo, 12-17.
Speedway Girls—Star, St. Paul, Minn., 5-10; Lyceum, Duluth, 11; lay-off 12-17; Century, Kansas City, 19-24.
Tempters—Gayety, Milwaukee, 5-10; Gayety, Minneapolis, 12-17.
Whirl—Gayety, Lyceum, Columbus, O., 5-10; Court, Wheeling, W. Va., 12-17.

PENN CIRCUIT

Monday—Newcastle, Pa.
Tuesday—Johnstown, Pa.
Wednesday—Altoona, Pa.
Thursday—Harrisburg, Pa.
Friday—York, Pa.
Saturday—Reading, Pa.

TABLOIDS

Amick's, Jack, Pennant Winners—Folly, Oklahoma City, Okla., indef.
Deloy's Dainty Dudes, Eddie Deloy, mgr., N. H.—Cheyenne, Wyo., indef.
"Lord and Vernon Gem"—Little Rock, Ark., indef.
"Let Jimmy Do It"—Elkhart, Ind., 7; Logansport, 8; Marion, 9; Defiance, O., 10.
Marsh—Musical Merry Makers—Olean, N. Y., 5-10.
Ott, Bob, Musical Comedy Co.—Hudson, N. Y., Nov. 5-10.
Tabarin Girls (Dave Newman)—Clarksburg, W. Va., 5-10.
Zarrow's American Girls (Mrs. Zarrow, mgr.)—Coshocton, O., 5-10.
Zarrow's Zig Zag Town Girls (Jack Fuquay, mgr.)—Massillon, O., 5-10.
Zarrow's Little Bluebirds (Jack Grant, mgr.)—Irontown, O., 5-10.
Zarrow's Variety Revue Art (McConnell, mgr.)—Portsmouth, O., 5-10.

MISCELLANEOUS

Coyles-Royal-Marine Museum—Store room, Show on Market street, St. Louis, Mo., indef., for winter, Winter quarters, 20 S. 15th street, St. Louis, Mo.
Mysterious Smith Co.—Rugby, Idaho, 7-8; Rexburg, 9-10; Victor, 12-13.

MINSTRELS

American Minstrels—Middletown, Conn., Nov. 5-12.
Fields, Al. G., Minstrels—Galveston, Tex., 7-8; Houston, 9; San Antonio, 10-11; Austin, 12; Waco, 13; Ft. Worth, 14.
O'Brien, Nell—Louisville, Ky., 7; Lexington, 8; Huntington, W. Va., 9; Charleston, 10; Parkersburg, 12; Clarksburg, 13; Cumberland, Md., 14.

CIRCUS AND WILD WEST

Barnum & Bailey—End of season.
Al G. Barnes—Circus—Safford, Ariz., Nov. 7; Benson, Ariz., (1 show), Nov. 8; Yuma, Ariz., Nov. 9; El Centro, Cal., Nov. 10; Calexico, Cal., (1 show), Nov. 11; San Bernardino, Cal., Nov. 12; Pomona, Cal., Nov. 13; Whittier, Cal., Nov. 14; Long Beach, Cal., Nov. 15; Oxnard, Cal., Nov. 16; Santa Barbara, Cal., Nov. 17.
Ringlings Bros.—End of season.
Shipp and Felts—En route through South America. Address us at Rivadavia 835, Buenos Aires, Argentina.

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VAUDEVILLE REVIEWS

(Continued from Pages 7 and 8)

EIGHTY-FIRST ST.

(Last Half)

Bert Shepherd, Australian cowboy, opened the show with a whip exhibition. He breaks a bottle, cuts a cigar held in the mouth of his lady assistant, removes a hair ribbon from its resting place, and does other similar and astonishing feats. The girl does a recitation, however, which should be dropped. It is so bad that it is very nearly funny.

One of the prettiest singing acts this reviewer has ever seen was presented next by Jean Moore and Lillian George, who work in one, with an attractive drop of lavender satin. They have an attractive repertoire and excellent delivery, and their work is of a high order.

Margaret Edwards, billed as the "perfect girl," opens with some gymnastic exercises which display great freedom of body, after which she executes two dances. From an acrobatic standpoint the dancing is good, but, as dancing, it is quite beneath notice. Physical culture is not the equivalent of beautiful dancing, as the young lady seems to think. Her settings are unusual and beautiful.

After the intermission, Jim Diamond and Sibyl Brennan did a talking-singing act in a special drop. The man is a nut comedian and the woman speaks in a peculiar coloratura voice. By these two devices, the mirth is largely produced. Their talk, however, is poor.

"The Notorious Delphine," Edward Elsner's one act drama, closed the show. The sketch is remarkable principally for its novelty of presentation, a motion picture film being used to introduce the characters. Instead of a screen, a gauze is suspended in front of the players, and this gives an interesting effect. In staging, the play is very good. The acting is of a high standard, also, but the play itself is rather pointless, and has an ending so weak that most of the audience were puzzled. P. K.

HAMILTON

(Last Half)

Busse's dogs opened. The offering goes off very smoothly and none of the canines were forced by the man and woman in charge. Most of the time only the animals were on the stage, which is a pleasant relief from most acts of this kind, where the man or woman are usually giving orders or snapping their whips, detracting the attention of the audience from the real show. The bit of comedy supplied by the man could easily be done away with, as the show is a good enough attraction in itself.

Buzzell and Parker, in a singing and dancing act, were very pleasing and received a good reception. The act could be greatly improved by a complete change of dialogue, however.

Ismed, a pianist, succeeded in putting over what is one of the most difficult acts in vaudeville. His playing is excellent and he, himself, is unassuming. It was a real treat to listen to him.

Mattie Choate and Co., in George Bloomquist's comedy, "Outclassed," have a clever act, but a little polish over the coarse spots would help. Burlesque queens do not usually shout at the top of their voices and talk until they are out of breath, in their bedrooms. Though admitting that the part called for such acting it grated somewhat.

Jean Southern, the motion picture star, in an original singing offering, was undoubtedly the hit of the show. She has the cyclonic magnetism of Tanguay, dances charmingly, sings well and recites effectively. She is the personification of charm itself.

The Werner Amoros Troupe presented a hodge podge of everything and, while being Jacks of all trades, they were masters of them all. Whether it was playing musical instruments, juggling or just horse play, they did it well.

Clara Kimball Young in the feature film, "Madga," closed the show. M. S.

WARWICK

(Last Half)

White and White, two young men, started the bill with a song and went into a dance. Another song and two more installments of dancing completed the performance, for which they were rewarded with a storm of applause. As singers, they do not cut much of a swath, but as soft shoe dancers, they excel.

Josephine Lenhart, a singing character comedienne, made the big hit of the bill. She opened with a popular number, and followed it, in succession with a Scotch, an Italian and an Irish song. Of her character renditions her Scottish one was probably the best, but both it and the Italian impersonation, and song were so well liked that the audience made the house fairly ring with applause. She closed with an Irish jig and was recalled four or five times but refused to do any more.

Billy Swede Hall, Jennie Colburn and Georgia Milligan were seen in Hall's sketch, entitled "The Black Sheep," which was well liked.

Weston and Young, a man and woman in a talking and singing act, opened slowly but soon struck their stride and captured their audience. They began with comedy patter and repartee and then went into a song for the woman. They closed with a laughing song, which was one of the best things of its kind heard around these parts in many moons. It was not so much the song as the rendition that caught the audience, which was not slow in giving the couple its approval.

The Helene Trio, a man and two women, aerial gymnasts, closed the vaudeville end of the bill and scored heavily. The "strong" woman of the trio does remarkable work in holding the straps on which her partners perform and the latter prove themselves to be A1 gymnasts.

"On Trial" and "Fatty at Coney Island," featuring "Fatty" Arbuckle, were the chief pictures shown. E. W.

HARLEM OPERA HOUSE

(Last Half)

The show at the Harlem Opera House opened the last half with Wyn-Ora, a clever dancing and singing act. It begins with one of the girls, made up as a child, dancing and singing, after which she does a few somersaults. Her partner, made up as a maid, then sings a song about her mistress and recites a poem which was well liked. These girls dance cleverly and put their material over in a way that gets to an audience, establishing them as high class entertainers.

Parker and Green, a man and woman in black face, have a good opening in a railroad station, with Parker acting as the agent. Miss Green then appears and they put on about twelve minutes of real laughs with a skit entitled "At the Depot." The material is the kind that you remember pleasantly afterward and their work is of top notch order.

Chilsom and Breen, in a skit in which they use a fine line of talk, were well liked. They do a scene from the play, "Oliver Twist," finishing with another line of comedy, in which they won the house.

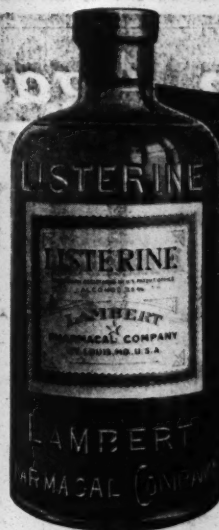
Stone and McEvoy, two young men with talent and personality, followed with a turn that took all honors on the bill.

Suzanne Rocamora and company, five well dressed women, open with four of them singing a selection in which their voices did not harmonize.

Follis and LeRoy present a singing and dancing act which was put over with lots of snap. They open with a Jazz selection, after which they dance.

Angel, Aldwell and Fuller, two men and a woman, held the spot next to the closing act and, with their songs and stories of the war, gave the audience a pleasant entertainment.

The Five Musical Hodges closed the show with their entertaining selections, in which each one plays a different instrument. M. L.



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AUG. FLAIG and BEALL HATTIE

STRAIGHT

SOUBRETTE

Feature Dance "Who Is She?"

Gay Morning Glories

The Girl with a Mile of Smiles

DAN DEIHL

Not What I Do—But the Way I Do It.

Sim Williams' Girls from Joyland

FRANK COOK

BEAU BRUMMEL

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COMEDIAN SAVO SPORTING WIDOWS

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With Chas. Taylor's "Darlings of Paris"

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Mitey Dancer

Sim Williams' "Girls from Joyland"

JENNIE ROSS

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SPIEGEL REVIEW

INGENUE

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JULIETTE BELMONT

"Juliette," Gypsy Violinist—Ingenue
Direction, JACOBS and JERMON

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SOUBRETTE

Second Season With Broadway Belles.

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Eccentric Dutch

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Maud HAYWARDS in a

With Hurtig & Seamon's "Hello America"

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Prima Donna

"Darlings of Paris"

Chas. VAN OSTEN and CLARK Auralla

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SOUBRETTE

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VERA RANSDALE

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HARRY HARVEY

"Our Hebrew Friend"

This Season with Innocent Maids

Have been in five Broadway productions. Last season principal comedian "Very Good, Eddie." This is the first time I have ever been in show business.

HARRY COLEMAN

Worrying "Bluch" Cooper

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Making Them Laugh with Mollie Williams' Own Show

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ONLY IRISHMAN IN BURLESQUE AS PRINCIPAL HEBREW COMEDIAN
BACK WITH JOE BURTON'S STOCK COMPANY KAHN'S UNION SQUARE THIS WEEK

JACK FAY

STRAIGHT MAN DE LUXE

Max Spiegel's Social Follies

THAT TALL FELLOW

BURLESQUE NEWS

(Continued from Page 15 and on 31)

GOOD COMEDY AND
PRETTY GIRLS IN
COLUMBIA SHOW

Arthur Pearson's "Step Lively Girls" landed on Broadway with as great a collection of scenery, costumes and pretty girls as has been seen at the Columbia this season.

The entertainment is in two acts with three scenes in each. While it carries no book, it is sprinkled with bright bits, funny situations, and many catchy musical numbers.

The comedy falls to Richy McAllister, familiarly known as "Shorty," and Harry Shannon. The contrast between these two men brings laughter. Shannon, who is over six feet tall and extremely thin, with his eccentric make up and actions, and McAllister not reaching to his waist, equally odd in his make up and dress, create no end of fun. Both comedians work in a quiet manner.

Raymond Paine makes a good "straight," he "feeds" nicely, sings and dances well and knows how to dress.

Ethel Vernon is a decidedly clever soubrette; she is vivacious, a very graceful dancer, knows how to put her numbers over, has a pleasing personality, pretty figure and an attractive wardrobe.

Rhea Hess and Nettie Hyde, two pretty girls, do ingenue parts very nicely. Dotson, who is billed as "The Dark Stepper," surely lives up to it. He also assists in the comedy.

The "love" bit by McAllister, Shannon, Paine and Misses Vernon and Hyde is nicely done. The "gambling" bit by Paine, McAllister, Shannon and Dotson worked out well and was different than what is usually offered.

The boxing bit of McAllister and Shannon is funny and won applause.

The Misses Hess and Hyde do a neat sister act, offering two numbers and a dance. They dress the act well. Paine offers a military number with the chorus, which went over fine.

The third scene of the first act, a reception room is plain, but one of the richest, in effect and coloring, ever seen at this house. Two large bunches of chrysanthemums helped to dress the stage.

The "dancing carnival" led by Miss Vernon went over big. "The Queen of the Peacock Parade," with Misses Vernon, Hess and Hyde, assisted by the chorus, is picturesque. The peacock costumes worn by some of the girls are really artistic.

The girls in one piece bathing suits made a neat and pretty appearance in the opening of the second act. Their shapely forms took well with the boys down front.

The quartette of McAllister, Shannon, Paine and Dotson offered several parodies, which were well received Monday afternoon.

The "Dog" act is good but drawn out too much. The "golf" bit by Shannon and McAllister is amusing. Dotson puts over a corking good dancing and singing act near the finish of the show.

A chorus of twenty pretty girls, who can compare favorably with any Broadway chorus, sing, dance and look pretty, can be seen with this show. Their costumes are beautiful, many of novel design. The numbers have been artistically arranged. The scenery has been most carefully carried out; every detail is in good taste.

Arthur Pearson deserves credit for putting on a corking good show in every respect, and credit is also due to the ones who are keeping it that way. SID.

MAE PENMAN RE-SIGNS

Mae Penman, ingenue of the "Liberty Girls," signed for another season last week at an increase in salary.

NUGENT TO LEAD "BELLES"

Harry Nugent starts ahead of the "Broadway Belles" at New Bedford, Nov. 12.

GOOD ACTS MAKE
"CABARET GIRLS" A
MARKED SUCCESS

The "Cabaret Girls," offering a two-act comedy by Junie McCree entitled the "Girl in the Bottle," entertained patrons of the Star last week. There is a story to the book and a number of bits are worked in at different times.

One man loses his wife and another marries her. Later she divorces him and re-marries her former husband. That is the plot. A detective later finds his way in and solves the mystery.

Manny King and Harry Seymour handle the comedy. King does a very good Hebrew impersonation. He works hard and does the character well. Seymour, with his funny role of the tongue, with his peculiar speech and mannerisms, in a "Dutch" role, does equally well. These boys work nicely together.

Mike Kelly seems to be taking it easy this season. He plays the part of a detective, which does not call him on the stage very often. We caught a glimpse of his old familiar Irish brogue but once during the performance, and it reminded one of the old days.

Fred Hall is a clever "straight." He wears many different suits. He is the first "straight" seen here wearing a mustache, and it is becoming. His voice is good.

Eddie Hill takes care of the juvenile role. He dances well and puts the number over.

The chief assets of Edna Raymond, the prima donna, are her figure and costumes, which she wears to advantage. She looks exceptionally well in tights. Her numbers, however, do not seem to be written for her.

Anna Rose is an excellent soubrette. She is a lively little miss, puts plenty of ginger into her numbers, boasts of a pretty figure, and displays some stunning dresses.

Rose Allen is another soubrette with the show, who just jumps in and fusses things up in good style. She has several numbers which she puts over well. Miss Allen also makes several pretty speeches.

The "Girl in the Bottle" is a pretty blonde with a figure that would compare favorably with Diana. Her diction is good and she introduces pictures as a specialty during the first act.

Hill and Miss Rose do a specialty in the first act, in one, offering a "tough" song and dance which took several encores.

In the cabaret scene specialties were offered, with pictures between each act. The girls are shapely and pose prettily. King, Seymour and Kelly offered a drinking scene at the opening, and it went over well.

Fred Hall presents a good singing and talking specialty on an Englishman. It was well done, and the material is good, though it was not properly appreciated Wednesday evening. Hall and Miss Rose followed with a singing and dancing specialty which pleased. Hall's yodeling took nicely.

Carl Dellerto did a violin specialty which won applause.

The chorus was pleasing and have pretty costumes. The scenery is bright and prettily designed.

Kelly has a good entertainment and one that should make a success anywhere. SID.

LOVE MUST PAY FOR TAXIS

The City Court ruled last week that Montague Love, the moving picture star, must pay C. M. Day \$86.60 for taxicab fares.

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FRENCH FROLICS

MAY PENMAN

INGENUE AND A GREAT SUCCESS IN QUARTETTE—LIBERTY GIRLS



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Principal Comedian

Lady Buccaneers

CHARLIE NEIL

DOING IRISH

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(Mlle. ADELAIDE)

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TOOTS KEMP SISTERS MARIE
TWO OF THE RECORD BREAKERS WITH JACK REID 1916-17

"SMILING" NELLIE WATSON

Nifty Soubrette

WITH DAVE MARION'S OWN SHOW—A REAL SHOW

KATE PULLMAN

"WILDFIRE MISS"

FEATURED WITH ROSE SYDELL'S LONDON BELLES

RUTH BARBOUR

Some Soubrette

With Fred Irwin's Big Show

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"DARLINGS OF PARIS" AMERICAN WHEEL

MIDGIE MILLER

AND THE

CHUCK **Callahan Brothers** EMMETT

Featured with Spiegel Revue

ALTIE MASON

PRIMA DONNA

HUGHY BERNARD'S AMERICANS

PERCIE JUDAH

American Beauty of Burlesque Prima Donna "Some Babies" Still Leading as Usual

BOB

BARKERS

ZAIDA

Producer and
Comedian

PRIMA
DONNA

SIM WILLIAMS' "GIRLS FROM JOYLAND"

ADELE ANDERSON

PRIMA DONNA

FRED IRWIN'S BIG SHOW

KITTIE GLASCO

Ingenue of "Hello America"

GEO. RED MARTIN

DOING STRAIGHT

With Hastings Big Show

MABEL HOWARD

SOUBRETTE

INNOCENT MAIDS

JEAN POLLOCK

SPEED—SPEED—SPEED

SPORTING WIDOWS

LUCILLE AMES

Ingenue—Soubrette. With Personality and Ability

JACK REID'S RECORD BREAKERS—SEASON OF 1917-18

JIMMY CONNORS

BACK IN BURLESQUE

MANAGEMENT BARNEY GERARD

JOE LYONS

Singing—Dancing—Straight

"Darlings of Paris"

DORIS CLAIRE

SOUBRETTE, WATSON'S ORIENTALS

PEARL LAWLER

PRIMA DONNA

BROADWAY BELLES

ETHEL RAY THE BLUE
SINGER

SOUBRETTE

HIP-HIP HOORAY GIRLS



MAYBELLE GIBSON
LEADS.

WITH AL. REEVES' BEAUTY SHOW



ROSCOE AILS

Principal Comedian

Irwin's Majestics



CHAS. E. LEWIS

SINGING AND DANCING JUVENILE

With Barney Gerard's "SOME SHOW"

GRACE PALMER

First Season in Burlesque

Prima Donna—Million Dollar Dolls

CHARLIE RAYMOND

Burlesque's Premier Straight With Dave Marion's Own Show

Glad to be featured with the greatest show on the American Burlesque Circuit, SIM WILLIAMS' Girls from Joyland, featured as

"Funny" Billy Gilbert

BEULAH KENNEDY

SOUBRETTE

SIM WILLIAMS' GIRLS FROM JOYLAND

ELLIOTT and DOLLS

(JOHNNY)

(BABA MARION and TESS DE COSTA)

WITH MONTE CARLO GIRLS

VIVIEN SOMERVILLE

INGENUE

HUGHY BERNARD'S AMERICANS

IDA NICOLAI

CHARACTERS

SIM WILLIAMS' GIRLS FROM JOYLAND

LILLIAN FRANKLIN

WATCH ME

Soprano Prima Donna

Girls From Joyland

ARTHUR MAYER

Principal Comedian

Chas. Baker's Speedway Girls

J. B. CUNNINGHAM

JUVENILE STRAIGHT
"BARITONE SOLOIST"

CHAS. BAKER'S
GAY MORNING GLORIES

VIDA SOPOTO

PRIMA DONNA

WITH WATSON'S ORIENTALS

FRANKIE BURKE

COON SHOUTER INGENUE

FRENCH FROLICS

NORMA BARRY

That Lively Little Ingenue

Million Dollar Dolls

BURLESQUE NEWS

(Continued from page 29)

**"MAIDS OF AMERICA"
SHOW UP WELL WITH
NEW BOOK AND CAST**

The "Maids of America" when seen last week at the Majestic, Jersey City, is a different show than was offered earlier in the season. A change of cast, for the better, a reconstructed book by Billy K. Wells, and several new sets of scenery, places this show on a par with the best on the circuit.

The new principals work in excellent harmony with the few of the old cast left. This, combined with elaborate costumes, a pretty chorus, catchy music, artistically designed scenery and well arranged numbers, makes this entertainment a credit to the circuit.

As eccentric characters Al. K. Hall and Bobby Barry handle their comedy roles well and get much out of the material they now have.

Joe Weston does a good juvenile, while Harvey Brooks handles the "straight." Bob Calvert, Tony Shane and Ed. Bisland take care of their bits nicely.

In Florence Rother the management has one of the best prima donnas in burlesque. She sings well, is attractive, and "feeds" the comedians with plenty of laughs. Her wardrobe would be the envy of many Broadway leading women. Her gold cloth and lace gown, as well as her purple cloak, trimmed with Russian squirrel, are two that drew marked attention.

Alfaretta Symonds, who handles the soubrette role with Clara Gibson, is a corking good soubrette, works with plenty of life and puts her numbers over with a vim. Her costumes are pretty and well selected.

Miss Gibson, a shapely little girl, takes good care of her share of the numbers. She has improved the part, being a far better actress than the one she replaced.

Weston and Symonds offer a classy singing and talking specialty in one during the first act. Their three numbers are good and their four minutes of talk is a good cross-fire act. They feed each other well. Miss Symonds has a very pleasing personality and wears a pretty blue and white cloak, which she changes later to a blue dress covered with white lace. Weston works in street clothes. The act looked well Thursday afternoon.

Calvert, Shane and Bisland do a fine singing and dancing specialty in the second act. They offered three numbers and took several encores with each. The voices of the boys harmonize splendidly. Calvert and Bisland do a clever dance during this act. The entire offering has improved since last season.

The chorus works well, and the numbers are artistically arranged.

It is a fast show, made up of bright, lively comedy bits with plenty of musical numbers. The "trench" scene is new, different from anything seen so far in this line, and is well worked out.

The "Maids of America" can not fail to please. It is a clean, wholesome farce, without a suggestive line or action.

SID.

DOLLY FIELDS ENGAGED

Dolly Fields will leave New York to join the "Grown-up Babies" this week. She will fill the soubrette role.

ROSE CLIFTON and CANTOR NAT

Now with JOE BURTON'S Burlesque Stock Company
BEN KAHN'S UNION SQUARE THIS WEEK

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Principal people and good chorus girls. Salary \$18, and everything furnished. Stock house to run all year around, located in New York City. Address all communications to JOE BURTON, National Winter Garden, Second Ave. and Houston Sts., New York.

GREENWICH OPENING DATE SET

The new Greenwich Village Theatre, recently completed at Seventh Avenue and Fourth Street, will be opened to the public Thursday beginning November 15, with a program consisting of "Behind a Watteau Picture," a fantasy in two scenes, by Robert E. Rogers, "Efficiency," a war playlet, by Robert H. Davis and Perley P. Sheehan, and "The Festival of Bacchus," a one act comedy by Arthur Schnitzler, translated by Charles Henry Meltzer. Frank Conroy is the director and the company includes Fania Marinoff, Grace Henderson, Margaret Farleigh, Joseph Macauley, Sydney Carlisle, Edwin Strawbridge, Everett Glass and Harold Meltzer. The new theatre has a seating capacity of 398 and the prices of admission will range from fifty cents to \$1.50. During the season five bills will be given, together with one special performance for subscribers only.

FRENCH COMPANY DUE NEXT WEEK

Jacques Copeau is expected here next week and will bring with him more than thirty people, including, in addition to his company, designers, costumers and property men, who have been preparing in Paris the accessories for the productions of the Theatre du Vieux Colombier. The company of the new French Theatre includes Robert Bogaert, Romain Bouquet, Emile Chifolien, Andre Chotin, Jacques Copeau, Charles Dullin, Francois Gournac, Paul Jacob-Hians, Louis Jouvet, Jean Sarmant, Jacques Vildrac, Lucien Weber, Marcel Vallee, Suzanne Bing, Lucienne Bogaert, Renee Bouquet, Madeleine Geoffroy, Jane Lory, Eugenie Nau, Paulette Noizeux, Valentine Tessier; master of song, Jane Bathori-Engel; master of dance, Jessmin Howarth.

ACTORS' FUND WINS DECISION

ZANESVILLE, Ohio, Nov. 1.—The Actors' Fund of America will get the \$600,000 left to it by John Hoge, millionaire of this city, according to a decision handed down by Judge C. C. Lemert of the Common Pleas Court. The will had been contested on the grounds that Hoge was of unsound mind. The Actors' representatives brought forth many witnesses to prove the contrary. Among these were Daniel Frohman, and numerous doctors, all life-long friends of the deceased. David Gerber, Mortimer Fishel and Hollis Cooley, of New York, were the attorneys for the Fund. Under the will the Metropolitan secures \$1,700,000. Both bequests are in the form of real estate.

CUT OUT 75-CENT SEATS

To do away with the handling of pennies many of the dramatic theatres in New York have abolished the 75-cent seats, which call for a war tax of eight cents each. These seats have been raised in many instances to \$1 each, except at matinees, when the former price will remain. The box office men find it difficult enough to handle the nickles and dimes which the 50 cents, \$1 and \$1.50 seats bring in ticket tax and could never find time to handle pennies.

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JACK REID'S RECORD BREAKERS

McINTYRE AND SHEAHAN

THE TALKING ACT THEY ARE TALKING ABOUT

With Mollie Williams' Own Show

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SOUBRETTE

BROADWAY FROLICS

SID GOLD

2nd Season with Ben Walsh.

Bigger Hit Than Ever.

Vaudeville Next Season.

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Prima Donna

Hurtig & Seamon's Big Burlesque Wonder Show

FLORENCE ROTHER

PRIMA DONNA

MAIDS OF AMERICA

CORKSCREW SCOTTIE FRIEDEL

With \$1,000,000 Dolls

GEORGE BROWER

DOING A NEW STRAIGHT

SIM WILLIAMS' GIRLS FROM JOYLAND

GLADYS SEARS

Aviators

FLO DARLEY AND BOVIS WILL

PRIMA DONNA

CHARACTERS

STAR and GARTER SHOW

SARAH HYATT

PRIMA DONNA

MONTE CARLO GIRLS

FRANKIE LA BRACK

SOUBRETTE

With STAR and GARTER SHOW

JACK WOODS SISTERS

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WITH AL REEVES BEAUTY SHOW

JOE WESTON—SYMONDS

ALFARRETTA

MAIDS OF AMERICA

SECOND SEASON

BILLY HARRIS

THE VERSATILE STRAIGHT

GIRLS FROM THE FOLLIES

JEAN BEDINI'S

ENTERPRISES:

"Puss-Puss"
"Forty Thieves"

Irresistible M
Radiant E
Entrancing A
Natural R
Everlasting A
"SPORTING WIDOWS"

WM. F. (Billy) HARMS

EMPIRE THEATRE,
Hoboken, N. J.
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PRODUCER AND COMEDIAN
INNOCENT MAIDS CO.

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GEO. PRIMROSE, Jr.AND **MOLLOY BROS.**

POETRY OF MOTION

IN VAUDEVILLE

WILSON & WHITMAN

In Classy Songs and Pianologue

Direction, MARK LEVY

GEO.

HATTIE B.

STAMPERS AND JAMES

Featuring Their Jazz Band
In Dusky Cabaret Entertainers

EDNA DREON

BAND-BOX GIRL—DAINTY, SONG-STORY ODDITY

I Bought Liberty Bonds. Have You?

ALWAYS WORKING

McMAHON SISTERS

Exponents of Real Harmony

IN VAUDEVILLE

PERO AND WILSON

EUROPEAN NOVELTY ACT

Juggling, Barrel Spinning and Jumping

Playing Loew Circuit

BLANCHE & ISABELLE

Dainty Musical Offering

Direction, I. KAUFMAN

In Vaudeville

BURTON AND JONES

In "KINDLING"

PLAYING UNITED TIME

Dir., ROSE and CURTIS

WILLIAM FOX CIRCUIT OF THEATRES**WILLIAM FOX, President**

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Singing and Dancing

In Vaudeville

Gallarini Sisters

IN MUSIC

Direction PAT CASEY and WM. MORRIS

BERT

VERA

MORRISSEY

Comedy Songs—Eccentric Dances

DIRECTION
MANDEL AND ROSE**HELEN MORETTI**

in a Novelty Singing Specialty

Now on Loew Circuit

Direction—Mandell & Rose

VERA

HARRY

LAING and GREENPLAYING
LOEW TIME

Old Character Song Revue

IN VAUDEVILLE

DIRECTION
CHARLES J. FITZPATRICKED. F. REYNARD Presents
MLE.**BIANCA**In a Series of Dramatic
Dance Poems.MLE. BIANCA Presents
ED. F.**REYNARD**The Ventriloquist Comedian,
in "BEFORE THE COURT"

HAVE YOU SEEN

WEBER and ELLIOTT

A Unique Blend of Mirth and Melody

DIRECTION IRVING COOPER

BILLY

ESMER

CLIFTON & CORNWELLSONGS AND DANCES OF YESTERDAY AND TODAY
In Vaudeville

CLEVER COMEDY

GEO. CHOO'S
Presents

EDDIE VOGT

IN "THE BRIDE SHOP"

Booked Solid Until

July 22, 1918

STOCK AND REPERTOIRE

(Continued from Page 13)

GUY PLAYERS HAVE NO STARS

ANDERSON, Ind., Nov. 5.—The Guy Players are doing excellent business at the Crystal Theatre. The company has no stars, but is made up of capable players, including G. Carlton Guy, Jack Krall, Frederick Wagner, Charlie Jackson, C. W. Williams, Harry Richards, Carl S. Claire, Grace Froman, Connie Halliet, Bonnie Maie and Elsie May Fowler. The leads are played by Messrs. Guy, Richards and Krall and Misses Fowler and Maie. This week "Dr. Jekyll and Mr. Hyde" is the offering. Next week "In the Bishop's Carriage" with "Mother o' Mine" to follow. C. W. Mercer is general manager of the company and Leon Spahr business manager.

BRIDGEPORT GETS TRYOUT

BRIDGEPORT, Conn., Nov. 3.—"The Other Man's Shoes," a new play by an anonymous author, was produced this week at the Lyric Theatre, by the Poli Players, under the management of James Thatcher. The play is the second to be given a trial production under the auspices of the Century Play Company, of New York. The new piece is said to be a hit, and several managers have already opened negotiations for a Broadway production. "Playthings," the play first tried out in this fashion, has already been released for stock.

STERLING REJOINS FRANKLIN CO.

Loren Sterling has closed his sixth season with the Gordiniers, and is back with Edwin Weever's Franklin stock company, doing principal comedy and handling the stage. The company will remain in Ohio until Christmas, and then return to New York State. The following is the roster: Edwin Weever, Howard Bristol, Loren Sterling, Gavin Dorothy, George Taylor, Jack Boyer, Marion L. Franklin, Louise Browning, Bessie Hawthorne, Leone Lamont and Baby Athene.

LORD & VERNON CO. MAKES HIT

LITTLE ROCK, Ark., Nov. 3.—The Lord & Vernon Musical Comedy Co., now in its eighth week at the Gem Theatre, has made a hit, doing two forty-five-minute bills a week. The cast includes: Jack Lord, Johnnie Mack, Claude DeVoe, Harry Foster, Gussie Vernon, Ruth Albright, Nettie DeVoy, Jeanette Lehne, Roberta Grice, and a chorus of six.

WILL OPEN IN HOBOKEN

The Strand Players will open their season at the Strand Theatre, Hoboken, on November 12, with "Little Peggy O'Moore" as their opening bill. Howard Chase is the leading man. The company is a newly organized one, backed by J. Leventhal, a local merchant. Previously the house was on the old Stair and Havlin circuit.

EMERSON PLAYERS DOING WELL

LAWRENCE, Mass., Nov. 3.—The Emerson Players did good business this week with "The Man Who Stayed at Home." Next week "The Belle of Richmond" will be given with "Mile-a-Minute Kendall" to follow.

ACTOR DIRECTS CHURCH SHOW

LAWRENCE, Mass., Nov. 2.—Thomas Whyte, of the Emerson Players, is directing a production of "Angels of the Battlefield" for the Parish of St. Mary's Church.

MARCH'S MERRY MAKERS WANT

Chorus Girls, who want long season and chance to save money. Can use Sister Team for Chorus and Specialties. I pay largest salaries of any week stand musical stock company. Would like to hear from Russell Sisters. Other useful musical comedy people. Write and tell all in first. With the war tax and added fares, musical shows in one night stands will be mighty scarce, and the week stand is the one safe bet. We get business where no one ever did before.



March's Musical Merry Makers.

Havenus Theatre, Olean, N. Y., week Nov. 4; Chestnut St. Theatre, Sunbury, Pa., week Nov. 12.

Wanted—Quick

Heavy and Juvenile Men. Actors to Double Band; Piano Player and Trap Drummer. People in all lines, call or write. Address MGR. BAND SHOW, 270 West 89th St., New York City.

WANTED

WOMAN (thirty or thirty-five years of age), who can put over a song and is good talker; to work with comedian of national reputation. No amateurs. Address J. B. FRANCIS, Avondale Hotel, Riverside, Reading, Pa.

WANTED

A-1 Versatile Leading Woman

for Circuit Stock. One bill a week. Send photo and all in first. SILVERSTON AND CARVER, 4339 Olive St., St. Louis, Missouri. P. S.—Eva Norton, Marjorie Dalton, wire.

AT LIBERTY

BRUCE RINALDO, Versatile Leads and Heavies, some characters. Director, 5 ft. 10 in., weight 170, age 37. HELENE DEL MAR, Leads and Heavies, singing specialties, 5 ft. 5½ in., weight 155, age 33. Join on wire. Require transportation. Wire Elks Club, or write General Delivery, Fayetteville, North Carolina.

WANTED

Good Cornet Player who can double string for musical act. Must be experienced; state age, height and weight. Also other musicians who double. Write. Address ROLFE & MADDOCKS, Room 711, 1482 Broadway, New York.

Wanted People In All Lines

in repertoire—character actor, general business man, juvenile man, comedian, pianist,—male. People that can do specialties preferred. Write: Age, weight, height, salary. Mail photo to R. W. MARKS, Marks Bros. Attractions, Trenton, Ontario, week Nov. 5 to 8; Orillia, Ontario, week Nov. 10 to 15.

WANTED AT ONCE "TAB" MUSICAL STOCK

2 Leading comedians, prima donna, chorus girls, scenic artist. Two bills a week. First-class people only. State lowest salary and must join at once. Must make good or closed after opening. MGR. "MUSICAL TAB," 719 Free Press Bldg., Detroit, Mich.

Wanted For Dramatic Tabloid Stock

two a week, Ingenue Juvenile Man capable of some leads, and general business man. All must do specialties, people in all lines write, company now playing, address with late photo, height, weight, age, salary to C. O. BERRY, Alhambra Theatre, York, Pa.

HARVEY MONDEREAU TABLOID MUSICAL COMEDY ATTRACTIONS

"The Red Mill Girls" "The College Maids"
"The Follies of New York"

Books and Lyrics by LeRoy Mondereau

In Preparation—"THE FUTURIST GIRLS"

WANTED IMMEDIATELY The best producing comedian in the business. High class prima donna with the real voice. Straight man with a tenor voice. Soubrette, second comedian. Union piano player. Eight chorus girls, about 5 feet 5 inches, looks and voices essential. Experience, age, height, weight, and positively lowest salary first letter. Boozers and amateurs keep off.

HOUSE MANAGERS

in Pennsylvania, New York and Ohio, write your best terms. HARVEY MONDEREAU, Meadville, Pa.

Wanted—Repertoire People
For The Colonial Stock Co.

Young Leading Woman, Young Leading Man, Man for Heavies, Character Man, Comedian, G. B. Man, Woman for Soubrettes and Ingenues, G. B. Woman, Carpenter that can play parts, Man to direct. Must be sober and reliable. Long engagement. State lowest salary. Send photos, which will be returned. State all first letter. Rehearsals start Thursday, Nov. 15th. Address THE COLONIAL STOCK CO., c/o Camden Theatre, Weston, W. Va.

Clara Turner and James G. Hammond

Are at Liberty to Consider Leads and Features with

STOCK or ROAD ATTRACTION

Experience—Wardrobe—Ability

Address "The Golden Spur Bungalow," Waterford, Conn.

WANTED

For "KETT'S MUSICAL REVUE"

First class all around comedian; must be the best. Good looking chorus girls. Best treatment, long engagement. Don't want cheap people. George Hart, Marie Wilson Kent, wire. On my sixth month here. All season's work. Address J. WARD KETT, Orpheum, Grand Rapids, Mich.

WANTED—For Permanent Stock
2 BILLS A WEEK 2 MATINEES

Full Acting Company, including Leading Lady, Ingenue, Heavy Woman, Young Light Comedian, Heavy Man (tall), Character and Gen. Bus. Men (one to manage stage), Scenic Artist. Rehearsals 12th, open 19th. (Note—All must send photos and programs.) Make salary low. Good wardrobe—ability and sobriety absolutely essential. State if you do specialties. Address MGR. SOUTHERN STOCK CO., Southern Theatre, Wheeling, W. Va.

WANTED FOR STOCK BURLESQUE

The following sober and reliable people, Producers, Comedians, Straight Men, Prima Donnas; Soubrettes; Ingenues and Chorus Girls. State all, also age, in first letter. Send photo, will return. A. HORWITZ, Colonial Theatre, Toledo, Ohio.

WANTED—Musical Comedy People

In all lines—for musical stock company playing recent New York musical successes. All one and two week stands. Glad to hear from prima-donna and comedian who would like to be featured. Company opens Dec. 16. Address CHESTER HENRI SMITH, General Delivery, Augusta, Maine. Pleased to hear from "Keene Sisters." Tour under direction Carl B. Sherred.

Wanted for CHARLES K. CHAMPLIN CO.

Young man for juvenile, also a good general business man. Send photos. State lowest salary, height, weight, and full particulars. Address CHAS. K. CHAMPLIN, Dover, N. J., 5-10; Norwich, N. Y., 12-17.

WANTED

THE BEST PUBLICITY MAN in the business. SCENIC ARTIST that can play some parts. One bill a week. JACK X. LEWIS, Chester Playhouse, Chester, Penn.

HARRY DAN
DUNCAN and HOLT
"Ask Me Something"
Direction—HARRY WEBER, Inc.

HERBERT MILDRED
HODGE and LOWELL
"Object Matrimony"
IN VAUDEVILLE

JOHN C. CARRIE
MANNING & BURKE
Comedy Singing Talking Act in One IN VAUDEVILLE

SAM ALEX
KRAMER and CROSS
Advanced Exponents of Physical Culture
Direction—IRVING COOPER

 Flying Missile Experts and Boomerang Throwers
Booked Solid U. B. O.—BIG TIME
Direction HARRY WEBER

MEL EASTMAN
"The Original Elongated Entertainer"

THE ORIGINAL AMERICAN GIRL
PRINCESS WHITE DEER
Only Dancing Indian Girl and Company of Indian Braves
Direction, WILLIAM MORRIS AND PAT CASEY

NICK VERGA
The Young Caruso
In Vaudeville Direction JACK LEWIS

LEO & EDNA MILLER
Songs—Patter—Chatter
N. V. A. Direction, Chas. J. Fitzpatrick

FRANK E. JANE
ELLIOTT AND MORA
The Mirthful Pair in a Comedy Skit
By LEA D. FREEMAN Direction, ROSE and CURTIS

BOBBY HENSHAW
The Human Ukulele
A Real Novelty Now Working for U. B. O. Dir., Rose and Curtis

BETH ED
CHALLISS and LAMBERT
IN VAUDEVILLE

JACK HELEN
ROWLES & GILMAN
A Little Bit of Everything
IN VAUDEVILLE

GEORGE PAUL
HICKMAN BROS.
IN VAUDEVILLE

THREE FLORA BROS.
Comedy, Triple Bars and Knockabouts
DIRECTION—CHAS. BORNHAUPT U. B. O. TIME

THE HENNINGS REFINED COMEDY
NOVELTY OFFERING
Direction Chas. Fitzpatrick

BICKNELL
The "MODEL BAKER" Dir., HUGHES & SMITH
LOUISE MAYO
IN VAUDEVILLE

"I DEFY COMPETITION"
LITTLE JERRY
The Biggest Little Singer in Vaudeville

CLIFF T. GREEN
"The Morning After and After." In Vaudeville

DENNY MULLEN
In THE NEW JANITOR The Riot of Every Bill

AERIAL BARTLETTS
LIGHTNING GYMNAST BOOKED SOLID

CLIFFORD TRIO
CLIFFORD, SADE AND FRANK
SINGING AND DANCING IN VAUDEVILLE

IRENE LATOUR and ZAZA
Direction Jas. J. Armstrong IN VAUDEVILLE

BARNEY WILLIAMS
Vaudeville's Biggest Laughing Success, "POOR JOHN"

MAE HARRINGTON
"PIANOLOGUEFETE" IN VAUDEVILLE

HARRY LAVINA
STEWART AND MERCER
Comedy, Acrobatic, Aerialists. IN VAUDEVILLE

TANEAN BROS. Direction, Nat Sobel
PLAYING U. B. O. TIME

IRVING BILLY
SELIG & ALLMAN

Two Versatile Entertainers in Patter and Song Direction Mandel & Rose

JOE NAT
REGAN and RENARD

In Their Musical Comedy Skit Entitled

"The New Hotel Clerk"

BOOKED SOLID U. B. O.

DIRECTION BERNARD BURKE

ARTISTIC
POSING
AND
DARING
EQUILIBRISTS
THE ZANARAS
DIRECTION
OF
MANDEL
AND
ROSE

SAMMY MARIE JACK
Batchelor, Lebeuf and Mitchell

Comedy Singing and Talking in One

Nat DeLoach & Co.

10 Colored People

Fast Singing, Dancing and Comedy

ROSE & CURTIS
EASTERN REPT.

BEEHLER & JACOBS
WESTERN REPT.

JOHN GEIGER and His Talking Violin
BOOKED SOLID

WILBUR, VENTRILOQUIST, PRESENTING
LYMARTELLE

Doing Walking, Dummy and Dancing Doll Characters.

Big Novelty—Booked Solid

CECIL JAMES
MOORE & MARTIN

Singing, Talking and Comedy—Colored Comedians

Direction JACK SHEA

IN VAUDEVILLE

COMEDY
CENTRICS
LEN MANNING AND VIOLET HALL
DIRECTION
MANDEL
AND
ROSE

BILLY FRANKIE
O'BRIEN & HALL

IN VAUDEVILLE

WHIRLWIND HAGANS

Fashion Plate Steppers

Loew's Time

Direction, MARK LEVY

JOHNSON & DEAN REVUE

IN VAUDEVILLE

BOOKED SOLID

W. OLATHE MILLER CO.

The Little Act with the Big Punch, by HOMER MILES

In "On the Edge of Things"

DIRECTION—SAM BAERWITZ, N. Y. A.

MARIE DREAMS

The Girl with the Wonderful Voice

Playing U. B. O.

Direction, ROSE and CURTIS

CLIFFORD NELSON AND JANE CASTLE

Playing Loew Circuit—Late of "Katinka" in Song and Jest—Direction Tom Jones

ALVIN AND KENNEY

Original—Closing—Show with 9 Minutes of Continual Laughter

DIRECTION—MARK LEVY

TECHOW'S CATS

IN VAUDEVILLE

JOE WOLFE & EVANS MADGE

A Nifty Splatter of Songs and Chatter.

In Vaudeville

FLO & OLLIE WALTER

Direction—Mark Levy

JOS. BELMONT & CO.

IN VAUDEVILLE

ESMERALDA

WHIRLWIND XYLOPHONIST

RYAN-JULIETTE

Songs, Novelty Dances—Booked Solid.

Direction SAMUEL BAERWITZ

BILL BELL

IN VAUDEVILLE

Direction, ROSE & CURTIS

PERCY MILE
OAKES and DELOUR

In "The Antique Shop"—Dancing Novelty

Direction, SAM BAERWITZ

ADELAIDE BOOTHBY & EVERDEAN CHARLES

Novelty Songs and Travesty. Playing U.B.O. and Orpheum Circuit. East: J. C. Peebles

THE HONEYMOONERS

With James Kennedy Playing U. B. O. Time

Direction, Pat. Casey

SI VICTORIA
JENKS and ALLEN

JUST IN TOWN TO SEE SIGHTS

BOOKED SOLID LOEW CIRCUIT

ARTHUR BESSIE GEORGE
THE ARTHUR L. GUY TRIO

Presenting Their Unique Comedy in Black and Tan. All Material Fully Protected

WRITTEN BY JAY BRENNAN

MANAGEMENT OF CHAS. THROPP

HARMONY TRIO

The Sailor-Captain and Red Cross Nurse. Booked Solid

GEORGALIS TRIO

Sharp Shooting Act

Dir., FRANK WOLF, Phila.

Booked Solid

CHAS. REILLY

SINGING COMEDIAN

MOTION PICTURES

HOLD 3 IN FILM THEFT; ASKS \$100,000

SAY "JOAN THE WOMAN" STOLEN

The Cardinal Film Co. has secured an indictment by the Federal Grand Jury on two counts against Fred Becker, Lewis Weiss and Leo Singer on the charge of conspiring to infringe upon the copyright of "Joan the Woman." The three men were brought before United States Commissioner Hitchcock last week and were held in \$2,000 bail each.

A civil suit growing out of the case will be settled this week when Judge Manton, in the United States District Court, is expected to hand down a decision in the case of the Cardinal Corp. against the Crystal Film Corp. and others, which, the plaintiffs in the action claim, will result in the elimination of several undesirable figures in the film business.

The Cardinal company is a subsidiary of the Famous Players-Lasky Corp. and produced "Joan the Woman" early in the year, under the direction of Cecile DeMille. The Crystal concern has a plant at 430 Claremont Parkway, Bronx, produces film productions and manufactures negatives for the trade.

The evidence submitted to the Grand Jury tended to show that Fred Beck, Louis Weiss and Leo Singer, the chief defendants, brought a negative to the Crystal plant and ordered a reproduction to be made at once. Beck said that the film was called "The Woman" and it had to be returned within twenty-four hours, the papers in the case state. The negative was manufactured by the Crystal company. Later, Beck, Weiss, and Singer distributed the film, the papers set up.

The film "The Woman," or "The Lady" as it was later called, proved to be the Cardinal picture "Joan the Woman." Beck is said to be connected with the Regent Film Co., the affidavits allege. The film was later seized by United States Marshal McCarthy. The Crystal company and Joseph A. Golden, its president, claim that they are innocent parties in that they did not know the picture was stolen and that they simply manufactured the negatives for the other three defendants. Nathan Burkan, attorney for the plaintiff, is asking \$100,000 damages and the profits that accrued to the defendants from the sale of "The Lady."

THEATRE SUES VITAGRAPH

The Majestic Theatre Company, of Brooklyn, has brought suit against the Vitagraph Company of America for \$3,000 damages which they claim for the alleged breaking of a contract involving the presentation of "Womanhood, the Glory of a Nation."

The theatre claims that it entered into a contract with the film producers in which they were to house the feature for one week for half the gross proceeds, on condition that the picture would not be shown at any other house for eight weeks. This the Vitagraph failed to do, by their own admission and showed it at Keeney's and the Flatbush Theatres, the Majestic people maintain.

HIGH COURT DECISION READY

The Circuit Court of Appeals will decide this week upon the plea of the Mutual Film Corporation and the American Film Company to have the verdict against them, in favor of Robert Stodart, the scenario writer, reversed. Stodart is the author of "The Woodman," which he claims the film companies produced under the name of "The Strength of Donald MacKensie." The lower court had given him a verdict for \$1,100 plus all the profits.

LOSE POINT IN FILM SUIT

The Pawnee Bill Buffalo Ranch Feature Film Co. lost its first step last week in its suit against James V. Ritchey, the film distributor, when Judge Walsh, in the City Court, ruled that the company must show in detail where Ritchey had sold his pictures and how much money he had collected. The film company is suing for \$1,000, which they claim is due them under an agreement calling for 50 per cent. of the gross rentals of their films and 66 2/3 per cent. of the gross sales of the State rights.

Ritchey alleges that he did not sell the pictures at all and asks for a bill of particulars. In this he is upheld by the court.

BACKER FORMS NEW COMPANY

SAN FRANCISCO, Nov. 2.—F. E. Backer, president of the Mammoth Film Corporation, who has been in the West since last August, with headquarters in San Francisco, has formed a company there for the production of a picture with a new idea. He expects to begin producing January 1. The bookings at the Mammoth are reported by his Eastern manager to be numerous and satisfactory as to price.

CORRIGAN SUES PEERLESS FILM

Emmett Corrigan last week began a suit for \$50,000 against the Peerless Feature Producing Corp. for alleged breach of contract. According to the complaint filed in the County Clerk's office, Corrigan signed a contract with the defendant corporation for three weeks at \$125 per day. He asserts he was to be starred in their films and was to be widely advertised by the defendants.

"THE MARIONETTES" UNDER WAY

Clara Kimball Young's third production under her own management will be "The Marionettes." This was to have been the first, but a misunderstanding with the Charles Frohman estate arose over the production rights. This matter has now been settled through the French Authors' Association. Emile Chautard has been appointed director for all future films produced by the Young organization.

"GRAIN OF DUST" REACHES

The Ogden Picture Corp. has just completed "The Grain of Dust" after seven weeks' steady labor. Some interesting bills had to be paid while this feature was produced. One was for \$193.40 for eatables actually employed in the sets, while the electric light bill amounted to \$975. Forty-two thousand feet of negative was actually used in taking this picture.

PRICE RAISING SCORED

SPOKANE, Wash., Nov. 3.—Labor Commissioner Hoff scored the picture houses of Everett and Salem, both nearby towns, for raising their admission prices, with the war tax as an excuse. He cited this as an example of the "ghoulishness" of exhibitors.

DIRECTOR SUES FOR WIFE'S LOVE

George F. Demarest, a film director, began last week a suit for \$100,000 for loss of the affection of his former wife, who was known to the stage as Perlabelle Whitney. George D. Smith is named as defendant.

MAMMOTH TO HANDLE IVAN FILM

The Mammoth Film Corp., 729 Seventh Avenue, has just arranged to distribute through Southern New Jersey the latest Ivan feature, "Married in Name Only," with Milton Sills in the star role.

ENNIS JOINS MCCLURE FILMS

Bert Ennis, formerly of the press department of "The Warrior" and "Mother," has been appointed publicity director for the McClure pictures.

FIRST NATIONAL GETS BRENON PICTURE

CIRCUIT BUYS "EMPTY POCKETS"

The First National Exhibitors' Circuit, Inc., has obtained from Herbert Brenon the distribution rights of the latter's feature film, "Empty Pockets," written by Rupert Hughes. The transaction was approved by the entire purchasing board, composed of S. L. Rothapfel, of New York; T. L. Tally, of Los Angeles; H. S. Schwalbe, of Philadelphia; Fred Dahnen, of San Francisco; Aaron Jones, of Chicago; Robert Lieber, of Indianapolis; E. H. Hulsey, of Dallas, and J. D. Williams, of New York.

Mr. Brenon adapted "Empty Pockets" for the screen from Rupert Hughes' novel of the same name. It has a compelling mystery story, the action is swift and the screen version is very effective. It displays varying phases of New York life and is exceptionally well staged.

The principal male role is played by Bert Lytell, who played the title role in "The Lone Wolf." Included in the cast are Barbara Castleton, Susan Willa, Katherine Galanta and Percy Betts.

"GRAIN OF DUST" CAST COMPLETE

The Ogden Picture Corp., which is producing "The Grain of Dust," have completed their cast under the direction of Harry Revier and Jesse J. Goldberg. Ramsey Wallace, who played the lead in "Polygamy," will play opposite Lillian Walker, the star of the present production. Corena Uzzell, who played the leading role in the picture version of "On Trial," Miss Edith Day, George Henry, Jacques Tyroll, Redfield Clark, Cecil Fletcher, Marjorie Vonnegut, Charles Eldridge, R. Wangerman and Lawrence Evart complete the cast.

BRENON TO DIRECT ROBERTSON

The producer who is to make the film version of "The Passing of the Third Floor Back," with Forbes-Robertson, was discovered to be none other than Herbert Brenon. The English actor arrived in New York about ten days ago with the avowed intention of picturizing the Jerome K. Jerome stage play, in which he scored one of his greatest successes, but did not comment on the director with whom he would work.

NEW HART FILM FINISHED

Thomas H. Ince announces the completion of William S. Hart's new photoplay "The Silent Man," in which Mr. Hart appeared for the first time without his horse "Fritz," whom he recently retired to a life of ease.

TRIANGLE RELEASES READY

The Triangle company has just completed three films which will be released shortly. They are "Indiscreet Corinne," starring Olive Thomas; "The Fuel of Life," with Belle Bennett, and "Regeneration," featuring Alma Ruebens and Walt Whitman. Others are ready to be shipped to the distributing centers, including "The Sudden Gentlemen," "The Ship of Doom," "Fanatics" and "The Learning of Jim Benton" and "The Maternal Spark."

Jack Dillon is directing Olive Thomas' latest feature, "Betty Takes a Hand," by Katherine Kavanaugh. Included in the cast are Charles Gunn, who is playing opposite Miss Thomas, George Hernandez, Diana Carrillo and Frederick Vroom. In this story Miss Thomas, as a poor little girl, suddenly finds herself in a position where she can have almost anything she wants.

WEBER FEATURES AT BROADWAY

The Broadway Theatre will show on Nov. 4 "The Price of a Good Time," the latest Lois Weber production, with Mildred Harris and Kenneth Harlan in the leading roles. The play was adapted by Miss Weber and Phillips Smalley from "The Whim," by Marion Orth. It describes the life of two department store girls when they are suddenly taken into the home of an aristocratic but degenerate family. The cast includes Helene Rosson, Ann Schaefer, Alfred Allen, Adele Farrington and Gertrude Astor. Allen Seigler is the photographer.

WANTS BILL OF PARTICULARS

The Paramount Pictures Corp., Inc., has demanded that Rudolph W. Van Raven, who is suing it for breach of contract in the Supreme Court, file a bill of particulars. The Paramount signed a contract with Van Raven last year for the latter's employment at a salary of \$90 a week. Two weeks after the plaintiff was hired, he claims that he was discharged without reason.

SPITZER STILL WITH KING-BEE

Nat H. Spitzer, vice-president and sales manager of the King-Bee Film Corp., has denied the rumor that he was about to sever his connection with that company to take up the exploitation of the new Leah Baird features. Spitzer says that his connection with the Baird films has nothing whatever to do with his activities in the King-Bee Corp., to which he is giving all his energy and time.

NEW YORK TO SEE HERBERT PLAY

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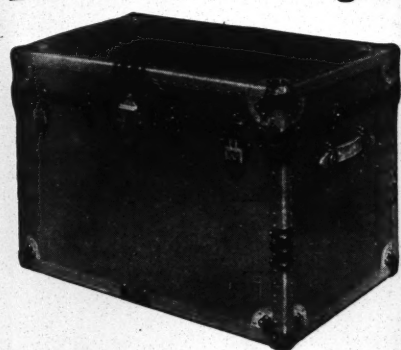
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